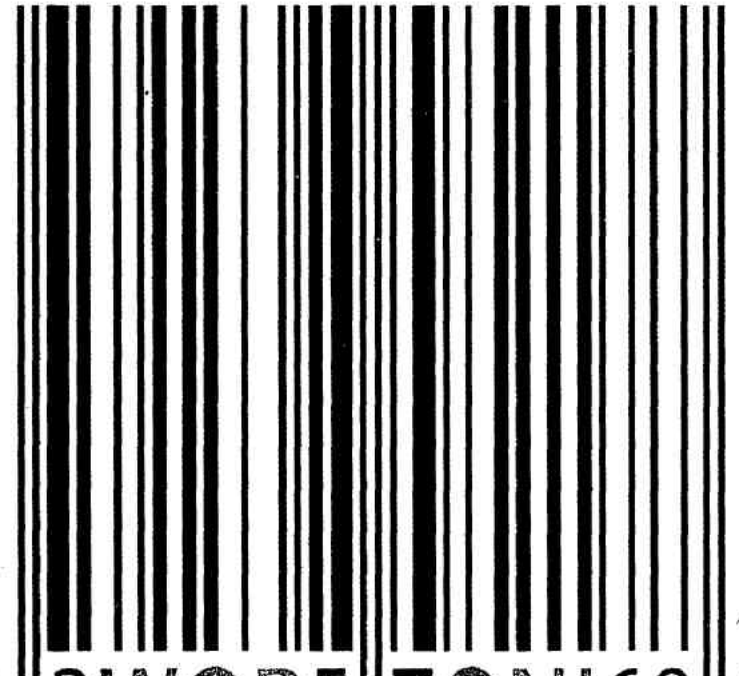


POP CULTURE



9 3W0R5 70N160 2



I Am  
Lucifer  
#



An Australian Government Initiative

## CORPORATE SOCIAL RESPONSIBILITY ESSAY COMPETITION

The annual Prime Minister's Community Business Partnership Corporate Social Responsibility Essay Competition is now open. If you are currently enrolled in an Australian university, you are eligible to share in the prize pool of \$12,000.

For all the details and the essay topics, log on to:

[WWW.PARTNERSHIPS.GOV.AU](http://WWW.PARTNERSHIPS.GOV.AU)

ENTRIES CLOSE FRIDAY 5 AUGUST 2005



THE PRIME MINISTER'S  
COMMUNITY  
BUSINESS  
PARTNERSHIP

\* 1ST PRIZE IS \$2,000 FOR YOU PLUS OTHER  
COOL PRIZES FOR YOU AND YOUR UNI!

\$2,000\*  
FOR MY ESSAY...?



ENTER NOW: PHONE 1800 359 918, OR CHECK OUT [WWW.PARTNERSHIPS.GOV.AU](http://WWW.PARTNERSHIPS.GOV.AU)

### Do you need help with an equity- related complaint?

The **Equity and Diversity Unit** can help you through providing confidential advice and assistance regarding matters to do with discrimination and harassment

The ANU is absolutely committed to providing a study environment free from unlawful discrimination and harassment.

Contact Equity and Diversity staff at Building 18, North Rd.

Email: [EquityandDiversity@anu.edu.au](mailto:EquityandDiversity@anu.edu.au)

Tel: 6125 3595; 6125 3868

Web: [www.anu.edu.au/equity](http://www.anu.edu.au/equity)



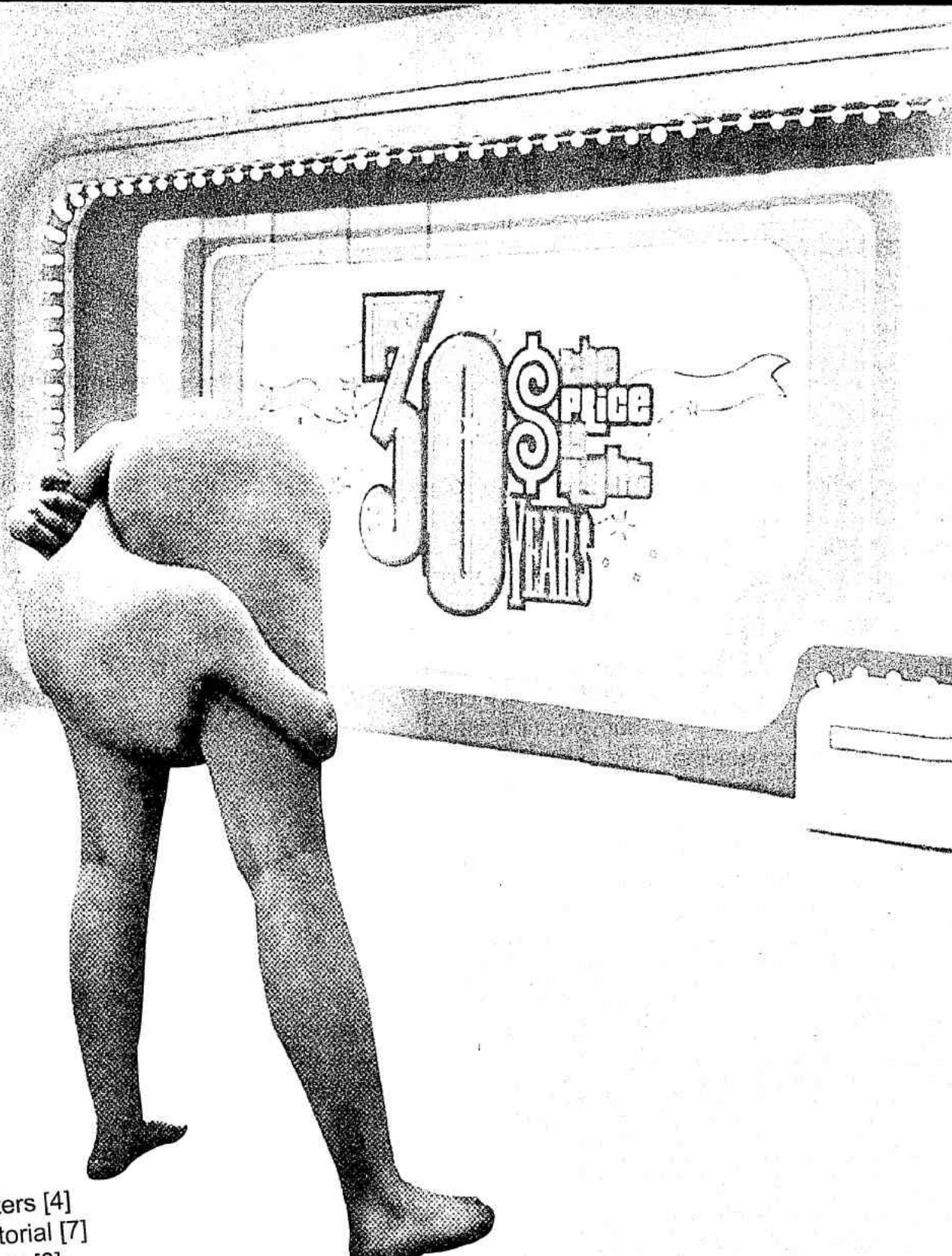
For more information or to apply, visit [www.defencejobs.gov.au/studentpub/officer](http://www.defencejobs.gov.au/studentpub/officer) or call 13 19 01.

HAVE YOU GOT WHAT IT TAKES?  
CALL 13 19 01 OR VISIT  
[WWW.DEFENCEJOBS.GOV.AU](http://WWW.DEFENCEJOBS.GOV.AU)



mmab036 2/07





9 3 5 7 0 1 6 0 2

Woroni Volume 57

**Editors**

Lucy Stackpool  
Chloe Persing

**Sub-Editors**

*Chief Reporter:*  
Leo Shanahan  
*Culture:*  
Jen Basham (on leave)  
Nick Craven  
Megan McKeough  
*Design:*  
Tim Dwyer  
*News:*  
Sonya Russell (on leave)

Cover by Tim Dwyer



We, the Woroni Editors, wish to acknowledge the Ngunnawal people as the original inhabitants of the land that our office is situated upon.

In its fifty-seventh year, Woroni is the official magazine of the Australian National University's Students' Association ('ANUSA'). The ideas communicated through articles and images printed in this magazine are not necessarily those of the editors or of office-holders at ANUSA. Woroni is published by the Directors of Student Publications for ANUSA.

Woroni has been printed by Can-Print Communications Pty Ltd.  
Their email is:  
canprint@canprint.com.au

**Thankyou:**

Samuel Birbeck, Michelle Bond, Simone Gubler, Karina Utomo, Sarah Firth, Adam Brodie-Mackenzie, Rouslun Churches, Tim Mayfield, Stephen Still, Tamara Russell, DSP, Dylan Moran, Sir Bob Geldof, all of our contributors and our well-rested sub-editors.

- Letters [4]
- Editorial [7]
- News [8]
- Careless Whispers [10]
- Senate Control [11]
- Self-Service Television [12]
- Apathy Rocks! [13]
- Orientalism and the Sexualisation of Passivity [14]
- But Is It (Pop) Art? [16]
- Raver Culture [17]
- Tim's Page [18]
- The "Cowboy Culture" of DIMIA [19]
- Scav Hunt 2005 [20]
- Monoculture [22]
- Fashion [23]
- Theatre [27]
- Music [28]
- Information Technology [30]
- Literature [31]
- Film [32]
- Art and Photography [34]
- Comic [35]
- The Adventures of Woroni Man [36]
- Popular Culture Isn't Popular [39]
- VSU: Que Sera, Sera [41]
- Student Elections [42]
- Gig Guide [44]
- Ad Deconstruction [45]
- Mag Page [46]



# Fan and Hate Mail

Feel free to email us your ramblings:  
woroni@anu.edu.au

## How to Misinterpret Woroni Articles 101

Dear Woroni,

It is 1 week before exams, I am bored. So why not send the lovely people at woroni an email. I created the fake email address, (did you notice?) as in my paranoid state, I fear retribution from the all powerful central body, the SA...

Anyway, I was just reading the latest edition, and Simone Gubler's article "What's On in Your SA? - The Annual General Marathon" caught my attention.

After cleaning up spilt coffee, I was shocked to go reading that no one was sacked after the slight mistake that was made in spending on O-week. Then again, I realise that \$48,000 over budget isn't really a big deal... It makes me sleep easier at night knowing my compulsory (sic) contribution to the Students Association is being carefully spent, and the clowns in charge are held accountable for their fuck-ups.

I don't particularly support VSU, but when irresponsible brats-in-charge piss money up the wall like that, you can't help but wonder, "Why do I pay?"

Aparna Roa's (sic) comments that the best students are those that can afford to pay the \$2,500 GSF at Harvard university, have left me foaming at the mouth. (Where does our Identity Rank? p.39) I would very much like her to explain how she came to that conclusion. The way I see it, high fees do not distinguish the talented from the not-so-talented, but rather the rich from the poor.

Fake Name

**[Lucy: Thanks for your letter. I just thought I might clarify some of the issues you've raised. Firstly, the AGM news article was a little ambiguous and implied there was a huge deficit because it didn't take into account the incoming money from advertisers. As it stands, the deficit is under \$8,000 (nowhere near \$48,000) - which is actually not the fault of anyone in the SA, but is the fault of advertisers whose payment is overdue. This tends to happen in most years, and inevitably the excess is paid before the end of the year, and before any legal action is taken. Secondly, after re-reading Aparna's article I think you have misinterpreted her meaning. She was not saying that the best students are rich. She was pointing out that Harvard University has objectively been ranked as the world's best university. Also, at Harvard, students are made to pay an AUD \$2,500 GSF. With these two pieces of information, she concluded that the world's best university recognizes the importance of providing quality student services.]**

## Anna Knows Who Joel Is

Dear Joel,

I've read your letters in the last couple editions, namely the sex issue, and had myself a good laugh. First of all, in order to "enjoy sex", you must have first engaged in the activity, at least once in your life, which I highly have my doubts as to your doing so. Moreover, your lack of women skills makes it ironic that you would even write such an article, as I can recall the time you took me out for dinner and I made it very clear that you had no chance, whatsoever, but you still insisted, and went home dissappointed (sic) at the end of the night. And the fact that you had only met me twice and you were so in "love" with me that you wouldn't stop calling me, even though I never answered the phone, and you wrote a letter to everyone you knew about how much I had "changed your life", makes me doubt even more that you have ever had sex in your life. And also, the fact that you even went as far as to tell me you would "hide in the cupboard" when my boyfriend came to visit, makes me doubt EVEN MORE that you have ever had sex. So next time you write about something which you claim to enjoy so much, you should probably chose an activity in which you've had a little experience, and next time I'm making sweet love to my boyfriend, I'll take a moment of silence for people like you who have never experienced such a pleasurable event in their lives. Oh and next time you try to charm an American girl, you should probably keep your political opinion on how Americans are corrupting the world on the "down-low".

Cheers,  
Anna Braunwarth

## Socialists Are Angry People I Don't Like

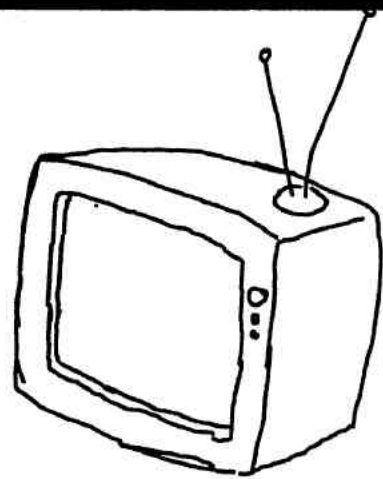
Hey Woroni Peoples,

Ok, This is the first time I have ever wrote in to Woroni but something in "Why I Am Proud to Identify As a Socialist", pissed me off to the extent that I actually could be bothered writing. That, and it's two hours until my lab, you'll find out in the next paragraph why that's important.

First off "uniformed and apathetic people" aren't necessarily the same group of people. Please let us make that distinction perfectly and unequivocally clear. I belong to the later but by no means to the former. And as such if I didn't have to kill 2 hours you can bet I wouldn't care enough to be writing this.

To quote Homer Simpson, "Just because I don't care, doesn't mean I don't understand." For me just because I don't care about issues that have nothing to do with me





Congratulations Ursula Hall, you've won the college competition of "Woroni's Favourite Hall 2005", due to all of your lovely photographic submissions.

doesn't mean I don't know about them, quite the pposite (sic) in fact, I know enough to know they have nothing to do with me. You Socialists will never ever... ever make me care.

I can't be the only one who really, really doesn't want to be accosted by a Socialist when walking to a lecture, and be forced by politeness & manners to take a flyer before continuing on to my lecture that I'm inevitably late for.

And on "[socialists] engaging students in real conversation about political issues", some us don't want to be engaged. Some of us have enough going on in our lives, A.K.A. uni courses, that we don't really want to be talked at about some random issue; we get enough of that already. Do all the Apaths, seems an appropriate name, really have to get shirts proclaiming our don't give a shit attitude?

"Socialists are... against all attacks on people's right to self determination", ok then I've determined that I don't care, stop attacking my decision not to care, then we will get on perfectly fine.

In closing I say to the socialists that: This is the way the world is, nothing can change that! Capitalism may be exploitive and oppressive, in your opinion anyway, but where did you get your Che or Karl shirts from? The magical shirt fairy? DIY? Or did you shock horror buy them from a clothing place that SOLD them to you, obviously exploiting your need for a snazzy shirt & oppressing your self determined right to have both money and an ugly T-shirt, after producing X thousand of them? Capitalism works, for me anyway, and it's a pretty safe bet it works for the bulk of people reading this.

Thanks for reading my biased opinion,

Liam  
The Apath

### Sausage Rolls: Scum of the ANU

Dear Woroni,

I'm fucking sick of the refried, overpriced, undercooked shit that comes out of the Union-owned and -run outlets located in the refectory. I hate to admit agreeing with a pro-VSU campaigner on ANY point, but when that first pro-VSU speaker got up at the debate no-one attended, I agreed entirely when she said the Union was a black hole for our GSF funds. The abominably incompetent Union has categorically failed to provide value-for-money at ANY of its outlets, and I'd be a hell of a lot happier if someone would please just shut down Plowman's, Sullie's, Calypso, Organix, Deli Delite and the other outfits they run. Why is

it that around the corner from my place down in Torrens a non-franchise take-away joint without the luxury of a massive captive market be able to provide chips of twice the quantity and quality for half the price? David Sykes and the Board of the Union, you do a good job of holding concerts and running a bar. Unfortunately, most of us would prefer to eat better and cheaper than to see renovations, plasma screens and Fox Sports. You're taking my money, and whilst I'm happy to see it go to everything else my GSF funds, I'm not happy to see it go to you.

Pat Moody

### Another young Liberal Complains

I know and appreciate that you guys try to bring the students, (that's us) a quality magazine. The ANU student publication is intended to be a forum that you guys use to inform and assist the student body generally regarding relevant matters (surely that's why we elect you). So, as such, I have serious problems reconciling the recent issues that have been released with this objective. I wish you could understand the fantastic opportunity you have been afforded to really communicate with students, not just print complete rubbish submitted to you by perverted lowlifes (did you guys wonder how some students, particularly from other countries, may react to phrases, such as "F... S...C...?"). There is absolutley (sic) no journalistic merit in most of the offensive, shocking content that woroni has been publishing of late, and if this is the standard to which we hold our flagship campus magazine at supposedly the best university in the country, I say VSU surely can't come fast enough.

Warm Regards  
Ross Townson  
(please don't reply to me..)

ps. 2 suggestions for the future;  
It doesn't need to be thick, so no need to include fluffy crap  
Please ignore any submissions from Joel Jenkins... he worries me.

**[Lucy: Well Ross, as your attempt to be elected onto both the SA and the Union Board last year failed, I'm not surprised that you a) support VSU and b) attempt to castigate hardworking volunteers who try to serve the campus community by giving individual students a voice. You may not approve of or enjoy their views but we here at Woroni have a welcoming approach to all contributions and don't pander to faultfinders like you. If you don't appreciate that Ross, why don't you just renew your subscription to *The Bulletin* and don't bother picking up Woroni.]**

# More Love Letters

## LSS Lending a Helping Hand

Dear Woroni,

My thanks to Joel Phibbs for caring about the LSS and providing an opportunity to further promote LSS activities.

Here's a very brief run down on some of what we did in first semester. The Year started off with a bang at Market Day. The Toga Party was a great success with larger numbers than ever before, and a big turn out for Jazz at Dusk. At their LSS Introductory Breakfast, First Years' received their First Year Guide. We've held our first Careers Seminar—advertised extensively, including on the Careers Hub. We hosted the Australian Law Students Association Conference, a first for ANU LSS. This years Comps were run with plenty of advertisements—have a look at the Briefs which come out on a regular basis- interested students were asked many times to e-mail [lsscompetitions@anu.edu.au](mailto:lsscompetitions@anu.edu.au). We ran the International Humanitarian Moot, another first for the LSS. Comps finals were held at the Shine Dome with Deputy Chief Justice Faulks, Justice Grey and Federal Magistrate Brewster judging. If Joel had checked out the education link on the website he would have seen the times for the tut series, the answer guide, second hand bookshop and tutor page, all organised by this year's LSS. Unfortunately, no High Court Cocktails because of student behaviour in previous years but we will have drinks at Old Parliament House in fourth term instead.

And now to this Semester's activities:

Law Ball 12 August at the National Museum— tickets on sale first week back.

- New website will be up and running first week back. We've been working on this completely revised website over first semester.
- Comps buffet and a negotiation and mooting seminar— if you're interested email [lsscompetitions@anu.edu.au](mailto:lsscompetitions@anu.edu.au).
- Our AGM
- A Careers Seminar
- 2006 Careers Guide, to be launched first term 2006. Interested in editing? E-mail [lsscareners@anu.edu.au](mailto:lsscareners@anu.edu.au)
- Elections for next year's committee in the second week of fourth term so get pumped to be involved
- Drinks at Parliament House
- The Final Year Dinner and, if wanted, a Year Book. Interested? E-mail [lss@anu.edu.au](mailto:lss@anu.edu.au).
- Check out the Peppercorn this term. There and in the Brief you'll find updates on what's going on.

We've had posters on notice boards outside the Faculty Services Office and on columns around the Law School. We've e-mailed members about our events. Make sure you login on the Law Faculty website to receive LSS e-mails if you haven't already been doing so. For the Competition Grand Finals we also sent invitations and an LSS update to all members.

The first editions of the Brief and Peppercorn in 2005 listed the committee with a report from each member of the executive. These were scattered around the law school for several weeks, if not months. If Joel had been at Market Day or read any Brief or Peppercorn he would have seen our e-mail addresses everywhere. Joel doesn't need a secret handshake, just the ability to email. [lss@anu.edu.au](mailto:lss@anu.edu.au) to find all the people he could possibly need to get him informed and hopefully, involved.

Joel alluded to using the LSS as a CV winner. It is. Not because it gives you a title for your CV but because you get real experience in organising events, publications and seminars and working with students and Faculty.

We're always looking for more people to join the committee. So to be involved, and diversify your education, e-mail [lss@anu.edu.au](mailto:lss@anu.edu.au). Sign on Joel, there's been lots going on and lots more to be done.

Jess Allen

President  
Law Students' Society.

## Whence Bush Week?

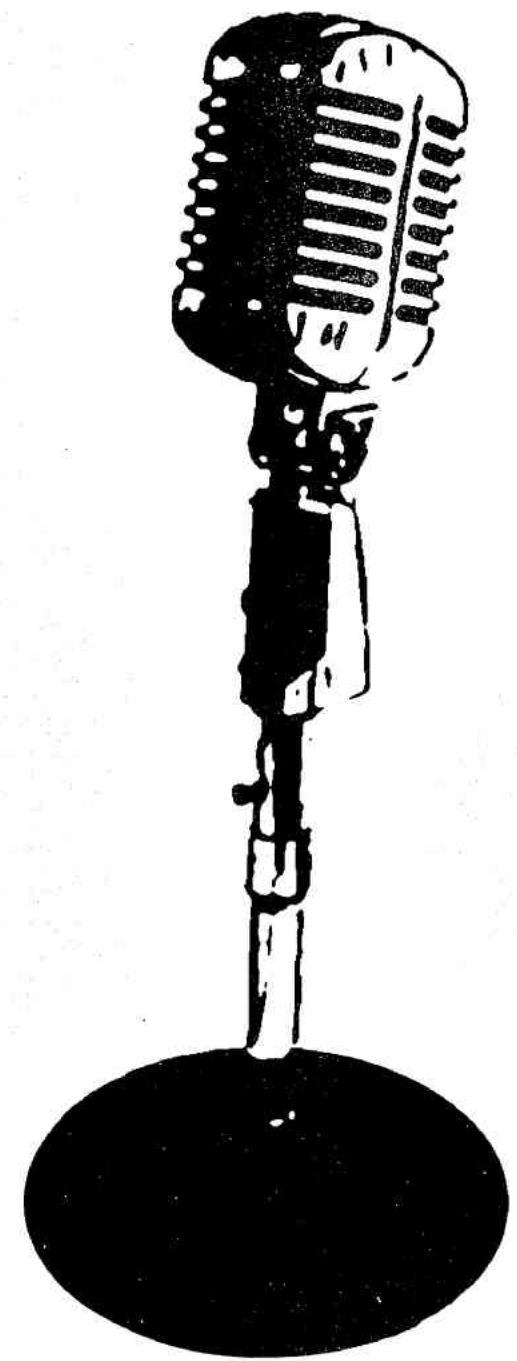
From where did this name derive? From some long lost tradition from the 60s of burning bushes in the Copland courtyard? No, I believe, in alignment with ANU's conservative stance on politics and on foreign (sic) policy, this name has a much deeper meaning. The ANU and the ANUSA are trying to imbed on us a patronage for George W Bush. Bush Week is not a celebration of youth, its not a celebration of learning, rather it is a celebration of American ideals. Ideals that the ANU wants its students to adopt. Being the for-running university of Australia, the government has bribed the ANUSA to imbed values of western democracy on its students. Bush week is a scam. A scam I am not willing to take part in. I encourage you at the ANUSA to make a stand against this and provide us with a week of entertainment not named after the most dangerous man in the world. I ask you to change the name of Bush Week to a more respectable name, such as Mark Latham Week. A man we should all idolize as a leader caught in a world of disrespect and political mind games. So, I look forward to seeing you all at this years inaugural (sic) Mark Latham Week.

By Joel Jenkins

**[Lucy: Ah okay, sure. But just to clear up any confusion, 'Bush Week' was named so in the early 60s because Canberra has been known as the 'Bush Capital' and the 'Garden City'.]**



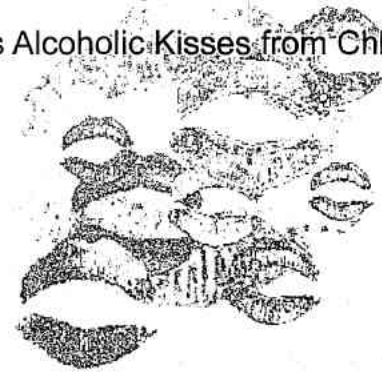
# Editorial



There are those types of conversation you have at parties after you've exhausted the painfully boring 'so-what-do-you-do' small-talk, which straddle the line between downright bizarre and oddly comforting. They are bizarre because you're often discussing, with a perfectly random stranger, what songs you're likely to belt out at a karaoke bar, or tunes you've often imagined stripping to. These conversations are also comforting due to the way that pop culture provides reference point which has the ability to enable various members of a society to interact and engage, regardless of their degree of familiarity. Some people think this sort of interaction is shallow, but in the words of Rob Gordon, 'what really matters is what you like, not what you are like. Books, records, films, these things matter.' At our age, this sentiment is particularly relevant. Who has time to find out what a person is really like at a bar on some shady Thursday night? At best, you've got twenty minutes to make the introduction, purchase a drink and exchange a list of top five records so you can ascertain whether or not the thought of bumping uglies to Ween's *Chocolate and Cheese* sounds appealing.

It is this take on the importance of popular culture that suggests it would be an entirely appropriate theme for Woroni; a publication for a university within a town that is so starved for interesting conversation that it relies on rehashings of *The OC* to foster social interaction. So we hope you enjoy what our contributors have to say on the concept of pop culture.

Lots of Kirsten's Alcoholic Kisses from Chloe and Lucy.



## Issue Six: Call for Contributions

### Theme: Politics

Articles and images must be received by 25th July (Monday week two). Come talk to us about your painful experience of unrequited love, or just vent through email at [woroni@anu.edu.au](mailto:woroni@anu.edu.au)



# News

## Position of Pro Vice-Chancellor Created at ANU By Isabelle Reilly

The ANU Council has approved the creation of a Pro Vice-Chancellor (PVC), whose portfolio will be to oversee the further development of the university community. This will involve looking at ways in which the quality of campus life can be strengthened for the benefit of ANU staff and students.

The position will also involve some mediating and advocacy. Specific examples of these duties would be liaising between the University Executive and Halls and Colleges, and advising individual community members should they encounter particular academic or personal problems.

The Dean of Students currently undertakes many of these duties. Because of this, Vice-Chancellor Ian Chubb has appointed the current Dean of Students, Professor Penny Oakes, to be the PVC for at least the next two years. Penny Oakes, who has been the Dean of Students since late 2004, certainly has a passion for the ANU community. Recently she told Woroni "ANU is about giving people a really life-changing experience and creating a real sense of community."

Nelson waves a big stick at universities once more - and people wonder, "What is he compensating for?"

By Simone Gubler

"We have more reform to come. It's not the sort of reform that's going to make me or the government popular, but I can assure you it has to be done." (B. Nelson 27/6/05)

Brendan Nelson is at university throats again. This time, he is warning universities that they may lose further funding if new federal government "research quality" policy is enacted. The proposed reforms will create a system under which universities may have their access to taxpayer grants cut if their research quality is considered to be below par by government investigators. In Nelson's words: "It is possible that the end of the Research Quality Framework (RQF), when it is finally applied, [is] that some universities may not attract research funding on the basis of quality." He went on to say that the reclaimed funds may then be distributed to better-performing universities. Furthermore, Nelson has suggested that under the RQF, universities which perform badly on the research front and lose their funding might be stripped of the title of 'University'.

Australia's 38 publicly funded universities have already started protesting the suggested reforms. They have expressed fears that the policy will lead to the marginalisation of smaller and already under-resourced universities. Rather than working collaboratively on research, universities may be tempted to go it alone in order to reap maximum

glory and future funding potential. Further to this, concerns have been raised that the humanities departments within universities will be victimised by such an 'ends' focused regime, as their research output often has little perceivable social impact.

However, the Australian National University need not fear the RQF. Like the universities of Melbourne, Sydney and Adelaide, the ANU is host to some hugely successful research institutions and is at the forefront of the Australian field. In fact, the ANU may stand to gain in funding under Nelson's proposals.

## ANUSA Education Officer Dismissed By Isabelle Reilly

Jessica He, the elected ANUSA Education Officer, was dismissed at the end of semester one following an AGM motion that requested Jessica resign due to administrative mismanagement of the Education Department.

The ANUSA Disputes Committee (which consists of three non-elected undergraduate students) was convened, and they decided that Jessica He should be removed from the position in light of the ongoing departmental problems.

Following this, the Education Collective (which consists of any ANU undergraduate wishing to be present) endorsed Louise Crossman as the new Education Officer. Crossman had been the collective endorsed candidate in the 2004 election and had come a close second to Jessica He. The decision to approve Crossman as the new Education Officer was later confirmed by the Student Representative Council.

## The ANU must fight to maintain its European Studies Centre By Simone Gubler

The European Commission (the public-relations arm of the EU), has offered to pay for the establishment of two new European Studies centres at Australian Universities. The

exact amount on offer is between \$633,000 and \$950,000 per centre. The grants will be awarded on a competitive basis. This means that quite a few universities are currently scrambling to prove to the EC that they can produce and disseminate popular and insightful academic material about the EU.

The Australian National University, which is home to Australia's first centre for European Studies (established in 1995), will also have to compete for the grant; even though its centre was established with the support of an EC grant and is reliant upon continuing EC support. Lynne Hunter, EC delegate to Canberra, told the Australian that it was "conceivable but unlikely" that the ANU would lose its support to another university. The ANU's European Studies programs have generated a lot of public interest according to its deputy director, John Gage. However, Hunter is concerned that Canberra hasn't proved an effective base for the distribution of material about Europe: "In Australia, the outreach - getting it out of Canberra - was not as good as it could be."

## Deputy Sexuality Officer Arrested and Charged By Isabelle Reilly

On the 8th of July, James Higgins was arrested at an anti-VSU protest in Perth. James was in Perth with the Queer Collective at a national sexuality conference.

James' offences included "Disorderly Behaviour in Public" and "Obstructing Public Officers" under the West Australian Criminal Code. The summary of his offences stated that, "Police observed and heard [James] yell the word 'fuck' three times through a loud hailer... [which was] clearly audible... [to] approximately 200 children attending a nearby school holiday function." The report continued, "Police attempted to restrain him and he became aggressive... A number of police officers were required to restrain him."

Onlooker and ANUSA Sexuality Officer, Laura Crespo, was thrown to the ground by police and suffered minor injuries. She said of James, "they threw him in the paddy-wagon... I thought his head might have split open."

After many hours in the Perth Watch House, James was released on bail to appear at the East Perth Magistrates Court. He pleaded guilty to the aforementioned charges and was fined \$250.

## A Uni-que Privilege By Simone Gubler

Ticky Fullerton: "Do you see university education as a right or a privilege?"  
Dr Brendan Nelson: "I think that it's a privilege." (Four Corners, 27/6/05)

In June, the Government tertiary education philosophy was made clear by Brendan Nelson in a statement made on ABC television. As he unveiled a new Government reform agenda concerning Government financing of university research programs, Nelson made it clear that he regarded university placements as a privilege, rather than a right. His statement has alarmed student groups and the other major political parties. Nelson's comments suggest that the Government will give short-shrift to ethical concern about the ability of poorer students to enter university under "user-pays" models. Shadow Education Minister, Jenny Macklin, summed up the attitude of many of his critics when she said that Nelson's statement "represented a blunt warning to families that they would be shut out of universities by spiraling costs."

## Potential Coalition Senate Split over VSU By Simone Gubler

Two National Party Senators are threatening to block the passage of the government's voluntary student unionism legislation. Barnaby Joyce and Fiona Nash, who will join the Senate in July, have declared that they are opposed to the policy. And other Nationals look likely to join them. The NSW National Party conference recently voted to oppose the legislation, following earlier such decisions by the state conferences in Victoria and Queensland. Their decisions have been greeted with acclaim by the Labor, Green and Democrat parties who seem unified in their opposition to VSU. The one unknown political quantity is the Family First Senator, Steven Fielding, who is waiting to "see how VSU will affect families" before he decides how to vote. However, even with Fielding's support, the Liberal drive to kill student unionism will fail if the two Nationals Senators do cross the floor, and vote against the bill.

The Coalition parties have been quick to try and contain the damage caused by Joyce and Nash's comments. The Nationals Senate leader, Ron Boswell, has slammed his recalcitrant colleagues: "We do very well out of this Coalition, exceptionally well out of this Coalition, and to suggest that we are going to hijack the Government on this issue is a complete and utter nonsense." The Prime Minister's chief of staff, Arthur Sinodinos, and Liberal Senator Bill Heffernan, have already held meetings with Joyce, yet Joyce appears unswayed. The question of whether or not Joyce and Nash will buckle under the political pressure being applied to them is of keen interest, both to the Liberal Party - for whom dissent would signal that their hold on power was less accurate than their two-house majority might suggest - and of course to Australian universities whose unions and administrations are currently united in their opposition to Voluntary Student Unionism.

Dadi.Com, l'università del gioco in via Bramante il 23 e 24 novembre



La scorsa edizione di Dadi.Com

Mediaworld



# Careless Whispers

Everyone knows that Careless Whispers gets pleasantly moist at the mere mention of our Big Brother. We love a show that gives us a justifiable excuse to film ourselves evacuating our handsome bowels – after all, every gesture, movement and interaction (no matter how mundane) – is now certifiably celebrific thanks to our beloved BB.

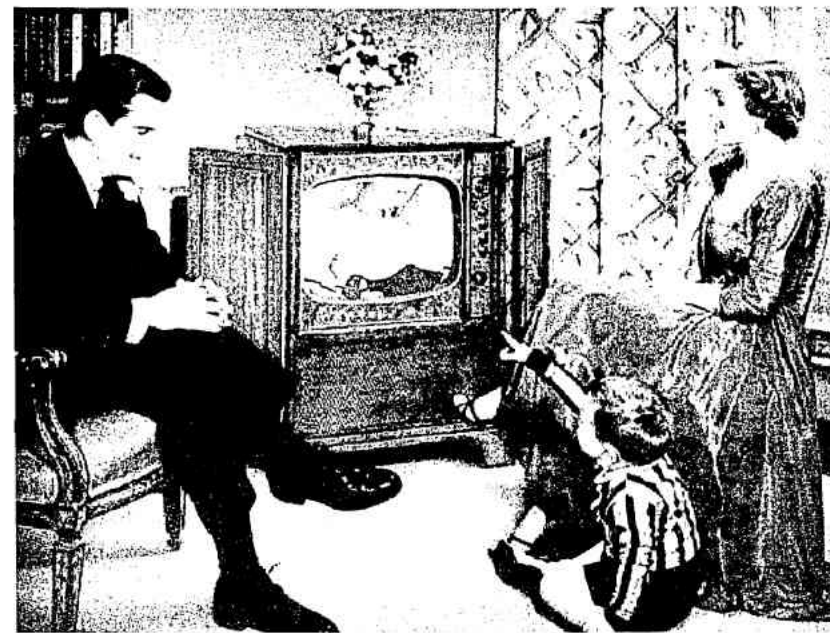
But before your monthly flaying begins, we have another confession. Careless Whispers auditioned for this new series of BB and was brutally rejected. While our highly tuned ability to sabotage relationships and penchant for self love were deemed as huge 'pluses' by the show's market-driven psychologists, it was clear that they already had their eyes on another Canberran George Michael female-to-male transsexual look-alike by the name of Dean. So our services weren't required. Plus, he's hung like a grandfather clock.

Fortunately, this left us plenty of time to drag out the Clag-spattered lazy susan, brew up a mean batch of fuschia Lemonade, and watch every moment of the stunning series at home! Whenever Careless Whispers finds ourselves standing outside a magnificent glass house, we find the compulsion to hurl our vintage collection of aerodynamic Faberge paperweights irresistible. So enjoy the fusillade.

The 'Here's to you, Mrs Robinson!' diamante encrusted paperweight:

And first target out of the gates has to be that infamous talking horse-skeleton with the stunning synthetic fibre wig, Ms Gretel Kileen. The matriarch of BB has had an illustrious career in mega-mediocrity, but all we can remember of it is Saxon. Yes, that's right, before Gabrielle Solis of Despo Housewives fame was slap-fucking her 14-year-old gardener, The Gretel had already taken a lead from adorable Aussie compatriot Johnny Young and was hard at reaming her own nubile talent. In niche anthropological reading circles it is well-known that in all primitive societies the insemination of a rotting corpse would bring seven years of very bad luck upon the perpetrator. Well we heard on the poison ivy that ex-BB housemate Saxon is currently serving out his seven year sentence folding mounds of acid-washed citrus corduroy at a JeansWest near Bondi Junction. Such a fate.

Speaking of Despo Housewives, it certainly might have proven to the world that women over 40 are still hot – but that's only if they are talented and have a half-decent stylist. So bad luck Grets – because without that autocue, you're just another old glove-puppet on a dark David-Lynch-like highway to Sandra Sullyville. So strap yourself in honey, and enjoy.



The 'Bachelor and Spinster' gold-plated-plastic paperweight:

Once again, the BB house is full of faces whose names you will soon forget. For now, you are cognizant of them only for their rather gauche sexual exploits/deficiencies. If you didn't see it, two housemates were evicted early in the piece for being un-single – which on this series meant that they did not engage in the spa-fuelled crass cock-gargling/pussy-feasting extravaganza within half an hour of having entered the BB house.

Others who stayed fared just as poorly. Self acknowledged, and proudly 'token', bisexual Geneva distinguished herself from the fornicating pan-worshipping crowd by jamming her fat tongue in *everything* and *everyone without exception*. Gianna, the second evictee, was in long enough only to secure her manifest destiny - an FHM contract. Now, while one might think it vulgar to characterize the inmates in such a cheap and defamatory way, take a moment to really consider the level of 'talent' on BB. They are all young, single and emotionally retarded by contract. And sharp as razors too. When asked the simple trivia question: "Who said 'Let them eat cake'?", hairdresser - and part-time crusader against women's rights - Vesna replied "Jesus Christ." Sans irony.

The 'Her Majesty Barbara Cartland' decoupage centennial paperweight:

Let it be known throughout medialand that this show is really truly so very exploitative that it makes all other televised programming curl up in a red-eyed ball and violently hate itself. Though it often feels like Careless Whispers is being rooted in the eye by BB five the mild discomfort is always unquestionably worthwhile. Nothing could ever beat watching these sad fame-hungry idiots evicted one by one, as they are told by Australia "fuck off! We hate you and think you are shit. Now sell us something already."

But what does one say to the Australia who watches? We say: keep picking up those rocks and throw them as hard and fast as you can – because at a certain unspecified point of distracted exhaustion you begin to forget that you're also to blame for this mess, and ten times more gutless than its contestants. Like us. But at least we auditioned.

# Senate Control and Civil Society

By Mathew Kenneally

There has been considerable debate about the impact of the Coalition gaining control of the Senate on the 1st of July. Some have expressed concern that the Senate will no longer be able to review the government's conduct and to hold them accountable. Others are concerned about the possible impact of the Coalition implementing, without compromise, the entirety of its legislative agenda.

However, few commentators or interest groups have sought to discuss the impact of the Coalition's reforms on key institutions of Australian politics. In attacking institutions such as the media and trade unions, which play a valuable role in scrutinizing government and contributing to political debate, the Coalition is altering the very terms of political debate in Australia.

Looking at the political ideology behind the government's agenda helps to illustrate why and how these reforms will impact Australian democracy. The government's major reforms are motivated by their commitment to free-market economics and individual freedom. By reducing the power of trade unions, allowing greater freedom in media ownership, or allowing students to choose whether to pay their association fees, the government is seeking to weaken organisations, laws, and regulations which place restrictions on economic freedom.

However, a significant consequence of this agenda is that it deliberately undermines the strength of organisations and institutions that would traditionally hold the government accountable.

The government's reforms will severely curtail the capacity of trade unions and student organisations to exercise influence in public debate. Students cannot lobby if they cannot charge fees. Likewise, unions cannot represent workers if the government mandates individuals agreements, restricts the right of unions to receive bargaining fees, and to recruit new members. Consequently, the government is not merely promoting its economic agenda, but also weakening the capacity of other institutions to resist that agenda.

Trade unions have provided a vehicle through which the interests of Australians without economic or political power may be expressed on a national level. Similarly, university students have gained greater access to political debate through the work of their student representatives. These citizens, already under-represented in a free-market Aus-

tralia, are further disenfranchised and silenced by the attack on their representative organisations.

While the Government is weakening institutions that oppose its agenda, it is simultaneously strengthening the hand of corporate bodies sympathetic to its policies. One means by which this occurs is through the reform of cross-media ownership laws.

The Government argued that the relaxation of these laws will increase the competitiveness and diversity of the Australian media. However, there is a serious risk that in a small country such as Australia, the relaxation of media-ownership laws could allow a small group of the economically powerful, who tend to support the government's free-market agenda, to acquire control over the majority of Australia's media. News Limited, the corporation responsible for the politically conservative Fox News Network in the United States, has been one persistent voice calling for the relaxation of cross-media ownership laws. It, and other corporations of its ilk, are those most likely to benefit from government reforms. In turn the government's agenda may well receive greater sympathy from the mass-media.

In pursuit of their free-market agenda the government is set to radically alter Australian democracy. Trade unions that have for many years provided a check on government action and a voice for many Australians, will see their influence substantially eroded. Students' Associations that provide an avenue for young Australians to contribute to political debate will have their source of funds cut out. Most significantly, cross-media ownership laws which limit corporate control over the Australian mass-media, will be relaxed.

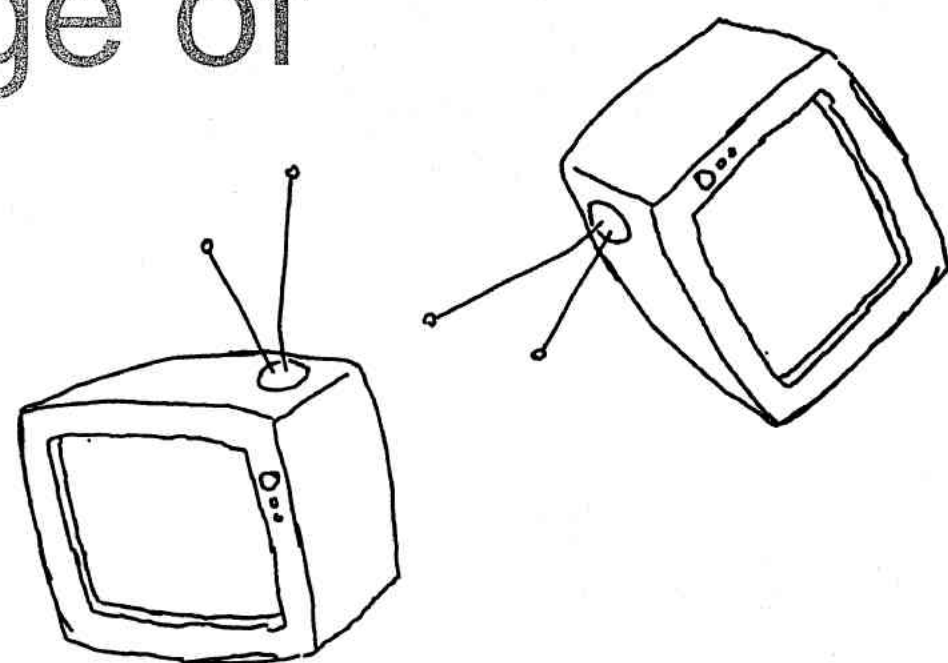
When viewed as a whole, it is apparent that the government's policies will have a far greater impact over Australian society than merely promoting economic freedom. The government's reforms will transfer power away from the economically weak to the economically powerful. They will undermine the strength of important institutions of civil society. They will change the dynamic of Australian political debate.

Having introduced these reforms, the Coalition will not need to win the next election. Rather, through these reforms, they will have implemented fundamental changes to Australian democracy that will have permanently shifted power towards the conservative side of politics.



# Welcome to the Self-Service Age of Television

By Katherine Urbanski



Sure, books, film, music, and magazines are great – some awesome. But Television has always been the pop culture medium closest to the heart of the 80s child. Television is the great storyteller, following much loved characters through adventures, relationships, action, employment, and 'the everyday'. We've watched the ebbs and flows, from the heyday of bad 80s cartoons (He-Man and Inspector Gadget) and two-part series (Macgyver, all the mystery shows). As a pre-teen, the ABC afternoon shows (Degrassi and Press Gang) taught life lessons. We saw the rise of two of the most powerful American comedies – Seinfeld and The Simpsons. We witnessed the heyday of the medical drama, the transition to cop shows, the spin-off kingdoms of Jerry Bruckheimer (CSI and everything else) and Dick Wolf (Law & Order), and of course, that most trashy phenomena of all – reality television.

A lot has happened to television in our time. But right now, its about to get really interesting. In America the unlikely success of Lost and Desperate Housewives are indications of a sea change. This is more than a return to the 'quirky drama' – though we will certainly be seeing more of the same being produced in their wake. These shows have been successful as totally new phenomena, not featured on the most powerful US networks. Audiences and advertisers are shifting, and the networks must respond. Similarly here in Australia, for the first time in years, Channel 9 is being given a run for its money, and Channel 10 is losing its all-important young aforementioned demographic as well. This year Channel 7 has basically lucked out, due to an old deal giving them rights to the above mentioned US hits. Whether they'll maintain the lead is, however, unclear. By 'front-loading' they won early ratings, but may have nothing left later in the year. Worse, scheduling decisions may be leading to viewers switching away from even the most popular shows.

While network tussles will hopefully lead to better viewing, there is a much more important social phenomena at work

shaking up the television industry. Technology has now reached a point where all the old mediums are shaking. This is, for instance, the third year in a row where numbers of movie-goers are down. Why? Because people can just get the DVD a few months later, and watch it at home in trackpants. There are now options for television viewers – audiences are no longer passive. Frustrations with availability of shows, inconsistent or late-night scheduling, increased advertising and irritating tactics, are all causing people to exercise those options. The internet, first of all, provides information not just about what we do get shown, but about overseas shows that we don't see. DVD box sets allow viewing whenever it is convenient, and without advertising. Pay-TV usage is increasing, though there is irritation with these networks, too. PVR's, or personal video recorders, are not here yet – but are on their way. Internet downloads are the biggest threat to the networks, however. Downloading has every possible advantage for the viewer – it allows them to watch before shows are out here, without ads, for free. The only drawback is the mild illegality of downloads, which many are willing to ignore if they feel mistreated by free-to-air television.

So what happens now? Worst case scenario: all television production ceases as it becomes unprofitable since there are no advertising dollars to be made. Actually, some people would argue that this is the best case scenario. Regardless, there is currently a lot of anger against the networks, and any attempt to win audiences back must begin by showing audiences more respect. That means consistent scheduling, showing programs in order, showing every series the whole way through, and starting shows on time. Even so, the technology is here to stay. Networks will have to adapt. This may include allowing downloads to be purchased, producing better television for sales overseas, and simply showing better shows (read: no more cheap celebrity/reality television). Viewers will win either way – either television will get better, or we'll easily circumvent free-to-air without remorse.



# In Defence Of Big Brother: Apathy Rocks!

By Samuel Birbeck

There've been a number of musings on the fate of the Left in these thick, lush pages over the past few months. I feel compelled to add my story as a recovering 'Leftie' of sorts. No, I haven't crossed over to the dark side – but I guess you could say that I've learned to stop worrying and love the bomb (sort of).

Something always bugged me about the Left. It was an obvious fit for me, being a "politically aware" individual concerned with "social justice" issues and the like. But I could never deal with the self-righteous vibe of your average protest. It really seemed to me like the main purpose of those things was to make the participants feel morally superior – well, they certainly weren't achieving anything, anyway. And it's not like student politics wasn't sexy – have you seen the girls in Left Labor? But I couldn't fake a political affiliation just to try vainly to flirt at meetings or whatever.

*"No, I haven't crossed over to the dark side – I've just learned to stop worrying and love the bomb."*

I suppose that even then, apathy was beginning to take hold. However, I still clung to the belief that apathy was somehow amoral. I figured, if you're going to care at all, then to paraphrase a pre-Patton Faith No More, you have to care a lot.

Now, as part of my glorious 2005 Adelaide sabbatical, my transformation is complete. Being removed from student life has given me some sorely needed perspective on, well, everything. I've come to accept my apathy for what it is: a defence mechanism. Post-9/11 I suppose I was traumatised, because I became obsessive about checking the news several times daily. I would scour the wire services for those little tidbits of evil that were simply not being reported in the mainstream press. Red Cross bombings in Afghanistan? I was your man if you wanted to read the soon-deleted transcript on the MSNBC website where the Army spokesperson admitted the strikes were deliberate. That sort of thing. But fuck me if it didn't turn me into a neurotic sexless freak.

The worst things were the fucking commentaries. The past four years have been full of arseholes cheerleading one side of politics or the other by doing their darndest to make each of us feel like shit about the world around us. I couldn't turn my head 10 degrees in either direction without some government entity explaining why we had to blow the fuck out of a school somewhere because "don't worry, they were mostly terrorists", or some demented caricature of Michael Moore (which is what he became) trying to make me feel like I'd pulled the fucking trigger myself. "You killed babies! See the blood on your hands?" Another voice would chime in: "Hey, don't be too hard on yourself! We all have to kill babies sometimes!"

Yeah, well, fuck you all – I'm watching Big Brother. It's the perfect antidote to the angst of international relations. "This is Big Brother. Hotdogs, to the diary room." "Yes Big Brother?" "Hotdogs. Your job is to amuse Australia with your amazing, self-assured stupidity. You will now bang your head against the wall repeatedly until you pass out." As the banging gets louder, I'm getting on the phone to my friends, screaming "Dude! You have to turn on Channel 10! Right now! Fuck! This fuckin' idiot is gonna kill himself! I can't believe I ever felt bad about myself in my life, ever! There's blood coming out of his nose and shit! I fuckin' love life!"

Okay, I'm not seriously saying we shouldn't take any notice of what's going on in the world around us, but it's totally counter-productive to focus on feelings of guilt, or try to induce action in anyone else by guilt-tripping them. Each of us needs to find satisfaction in life by contributing something positive to the world, and that's a totally personal and subjective process. I've narrowed my focus to a couple of issues I feel I can truly do something about. Is there anything wrong with that? I think not. Moreover, I don't feel the need to grandstand my newfound goodness. 'Nuff said.

Selective apathy is healthy. Care about whatever you want to care about. Do what you can about it. Don't wave a banner for every cause that comes into your radar, because deep down you know it's gratuitous and self-congratulatory, and therefore counterproductive (I'm looking at you, Resistance et al). And don't, for god's sake, beat yourself up for enjoying trashy entertainment. Big Brother keeps me sane. And I fucking deserve it.



# Orientalism and the Sexualisation of Passivity in Western Popular Culture

Or: Why Gwen Stefani Routinely Gives Me the Shits

By Chloe Persing

*"The way in which Stefani portrays Asian women is simplistic and ignorant, and reduces Asian women to certain stereotypes, such as the passive-fawn and the giggling schoolgirl. More importantly, the film clips sexualise passivity and objectification in relation to Asian women."*

Edward Said coined the term 'Orientalism' in his 1978 text of the same name. He used that word to depict the dichotomy between the reality of the East and the Western romanticisation of the 'Orient'. The term was primarily used to describe the attitudes towards Asia adopted by the United States and Britain during periods of intense colonisation. Expanding on Said's concept, other theorists have gone so far as to say Orientalism is the exploitation and eroticisation of Asian civilisations for the benefit of Western culture. Although Orientalism was particularly prevalent during the nineteenth century, I often have to wonder if there has been a resurgence of Orientalism in contemporary Western popular culture as Asia is increasingly becoming our cultural epicentre and Asian culture has certainly become more pronounced through out the West in recent decades. Alternatively, perhaps there has been a hybridisation of these two cultures due to factors such as globalisation and the advancement of information technology.

This problem reared its ugly head as I watched *Rage* one morning several months ago. Gwen Stefani appeared on the screen, dressed like a coked-up scenester-version of Lewis Carroll's Alice, with an entourage of Japanese women at her beck and call. Upon further investigation, I found out that these were her Harajuku girls, named Love, Angel, Music and Baby, coinciding with the name of her recent solo dance album. In this particular film clip, Stefani jumps between two realities: a fantasy Alice in Wonderland setting

and a recording studio. Love, Angel, Music and Baby appear in both realities, but are distinctly stereotyped in both. In Stefani's 'Wonderland', they appear wide-eyed, curious and passive as they writhe around Stefani's stilettos as she topples through a hedge maze. In the recording studio they are dressed in school-girl uniforms, and giggle at Stefani as she struts around and sings into a microphone. The second film clip from her latest album is even more insulting. It opens with four young Asian school girls (presumably a younger Love, Angel, Music and Baby) playing with a pirate ship in a toy store. What the girls don't know is that as they play with the boat, they are actually playing with a real pirate ship that Stefani and her collaborator, female rap artist Eve, are singing

on. As Stefani sings blatantly offensive lyrics such as "I'd get me four Harajuku girls to/ Inspire me and they'd come to my rescue/ I'd dress them wicked, I'd give them names", her Japanese entourage once again writhe at her feet, dressed in a manner resembling Geishas. I could hardly believe what I was seeing. The way in which Stefani portrays Asian women is simplis-

tic and ignorant, and reduces Asian women to certain stereotypes, such as the passive-fawn and the giggling schoolgirl. More importantly, the film clips sexualise passivity and objectification in relation to Asian women. What angers me to a greater extent is the way in which Stefani does this to make herself appear relatively more dominant. This is evident right down

to the body language she displays on such clips as her entourage spends a large amount of time in submissive positions at her feet. To be honest, I won't be surprised if her next clip has her impaling 'her' Harajuku girls with a Union Jack flag, although I doubt she'll understand the political undertones of the image and just think it was another Vivienne Westwood knock-off produced by her clothing label Lamb.

There was a part of me that was a little disappointed with Stefani. Heck, I even used to like the lass during her Tragic Kingdom days – a time, I maintain, when she was ballsy, original and honest. In her past, Stefani has been heralded as a fashion and style icon, appearing on numerous best and worst dressed lists due to her knack for creating unique and quirky outfits. However, along with such popularity

comes a pressure that demands consistent originality and the ability to start trends. Stefani even admits to the pressure in her single 'What You Waiting For?', a ditty expounding the perils and frustrations that accompany fame and being a 'super hot female'. I think it is the result of this pressure that Stefani got lazy. Rather than returning to the figurative drawing board, Stefani indolently, and in pure imperialist fashion, stole trends from Japanese culture and attempted to pass them off as her own. I think, to a greater extent, this is what is happening generally in Western popular culture. Another example of this is acclaimed American filmmaker Quentin Tarantino, whose films *Kill Bill: Volume One* and *Kill Bill: Volume Two* borrow directly from Japanese cinema with films such as *Battle Royale*, *Shogun Assassin* and *Ichi the Killer*.

I suppose what angers me the most is the way in which Western popular culture commits such theft and the product that it generates as a result. Not only is there rarely any acknowledgement or mention of the original material (which I am sure is the product of arrogance rather than an overlooked mistake), but there is also an imperialistic and superior tone to the various products, as if to say "not only have we stolen your ideas, but we've done it better." Perhaps the attention-seeking nature of fame is one of the reasons I've recently grown resentful about Western popular culture, which is a hard thing for a media whore like myself to admit.





# But Is It (Pop) Art?

By Simone Gubler



"Stop! Whatever you do, do not throw out that can!... I don't care if you don't like tomato soup... stop it!"

"Why?"

"Because it's an aesthetic object, you Philistine! And I'm going to paint it. Oh you laugh now... but you just wait!"

"What?"

"You think I'm joking! Well, let me tell you a little story, let's call it: 'Beauty and the Beast'."

Left: Lichtenstein, *Drowning Girl*, 1963

Once upon a time, in a land far, far away, a coked-up, eccentric, man called Andy Warhol painted that can of soup; and, as you can see, he did a rather good job of it. And people came from all over the world to see the painting, for it was a wondrous work. They couldn't believe that someone would dare to reproduce the mundane and call it art. But his picture was just part of a larger picture, it was only one of the many manifestoes of an art war. It was one of the masterpieces of the Pop Art revolution.

The revolution began in the United Kingdom in the mid-1950s. Like the cubists, the pop artists had a gripe with the artistic establishment. Pop artists thought abstract art pretentious, ridiculous and post-impressionism tame. They wanted to bring art (the Beauty) down from its ivory tower and reunite it with life or, more specifically, with popular culture (the Beast). And so pop artists reproduced images of everyday life, and embraced popular philosophies like consumerism and hedonism. They sought their material among the images spawned by popular culture: from television, advertising, comics and magazines.

One of the most significant criticisms levelled against pop art is that it is unoriginal and requires little genius to produce. But this is also one of the most praiseworthy aspects of the movement: that it afforded mass-produced images the same prestige as those that were unique. The lie that only the educated or unusually intelligent can produce and appreciate art was dismissed and satirised by the pop artist. And the gulf between the 'high art' beloved of the establishment and the 'low art' beloved of the unwashed masses, was bridged. In this sense, the pop art revolution was one of the last great democratic revolutions in the Western world.

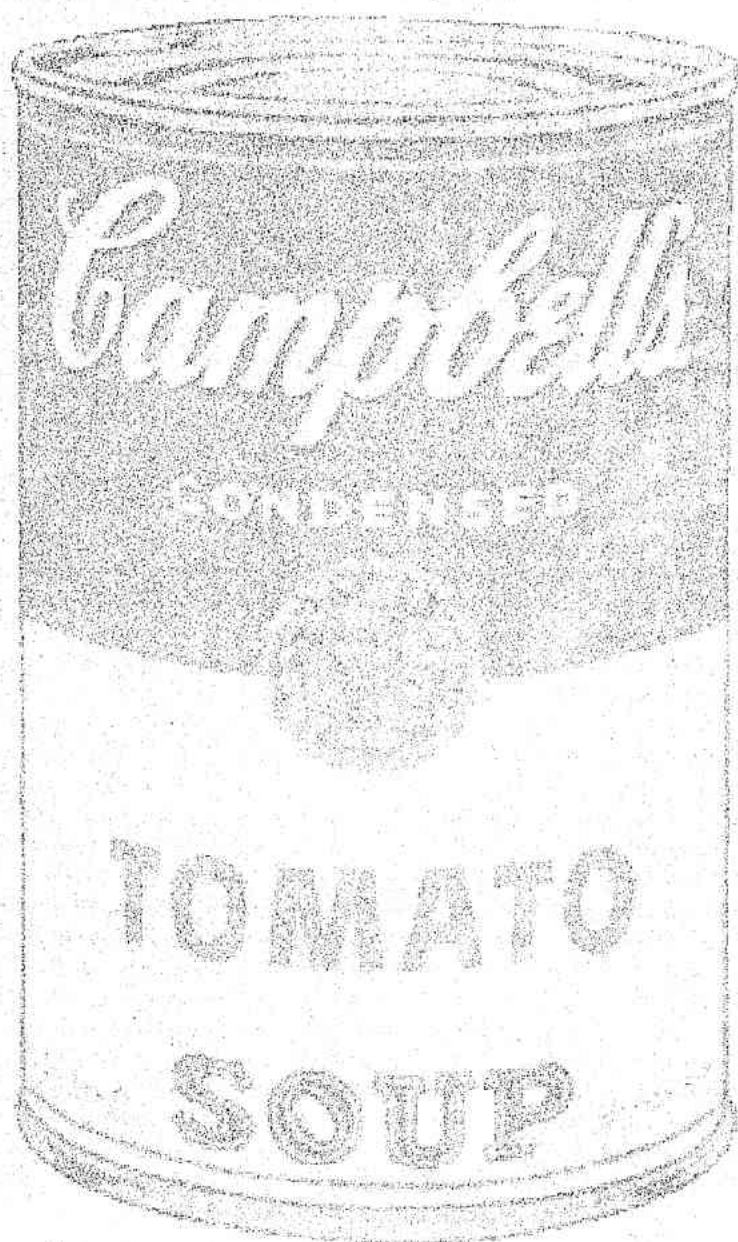
**"Everything is beautiful. Pop is everything."**  
- Andy Warhol

After taking London by storm in the 1950s, the movement relocated to New York in the 1960s and it was here that some of the most famous pop art was produced: by artists like Andy Warhol and Roy Lichtenstein. In his late 40s, Lichtenstein abandoned the creation of traditional art to pursue a career as a pop artist, and his politically charged representations of popular culture are art legend. Lichtenstein's comic strip paintings became an iconic part of 60s culture. Funnily enough (given adults often allege that their child could have produced certain modern artworks) Lichtenstein started to produce pop art in response to a challenge made by his young son, who, upon seeing a picture of Mickey Mouse, said: "Dad, I bet you couldn't draw anything as good as that".

Many of the popular political movements of the 50's and 60's were illustrated by the pop artists. In the painting, *Drowning Girl*, Lichtenstein weighed into the gender wars, using familiar cartoon imagery and making comments upon sexuality, destruction, vulnerability and melodrama (the "Brad" of his cartoons has of course been locally immortalised in our time by an annoying ACTEWagl television advertisement).

The increased significance of the media in shaping the mass consciousness of the time was also satirised by pop artists. The impersonal appearance of works like Campbell's Soup were regarded as reactions to the objectifying and exploitative attitudes of materialist Western societies and they served, like much of the written satire of the time,





# Raver Culture

By Harry Vening

*"Raver-society is independent from mainstream popular culture due to the diversity of electronic music played at raves."*

Pop culture can be understood as a collection of individual cultural fragments from different social groups, rather than a culture of its own. Consider raver-society and its bearing on contemporary pop culture. Although relatively few people claim to be a part of this social group, the impact that it has is relevant to all people. I am not a raver and while an outsider's view could be considered flawed (as mine likely is), perhaps that perspective is needed to examine the influence of raver subculture on popular culture at large.

When a non-raver thinks of ravers, what comes to mind? Perhaps images such as laser-lit, smoke-filled halls packed with a mass of energetic young men and women, dancing to an electric beat with the aid of pills and powders. Certainly this is what is popularly depicted as raver-culture. So its contribution to the rest of society seems to be the 'exaggerated' aspects of raver culture. Individual objects, too, seem to be able to be traced back to raver-culture: the glowstick, the ecstasy tablet, the furry pants – all can be linked to raver-society. Of course, it would be highly possible to analyse these objects with little bearing on raver-culture, or even none at all. But they illustrate popular notions of ravers and the obvious influences of raver-culture.

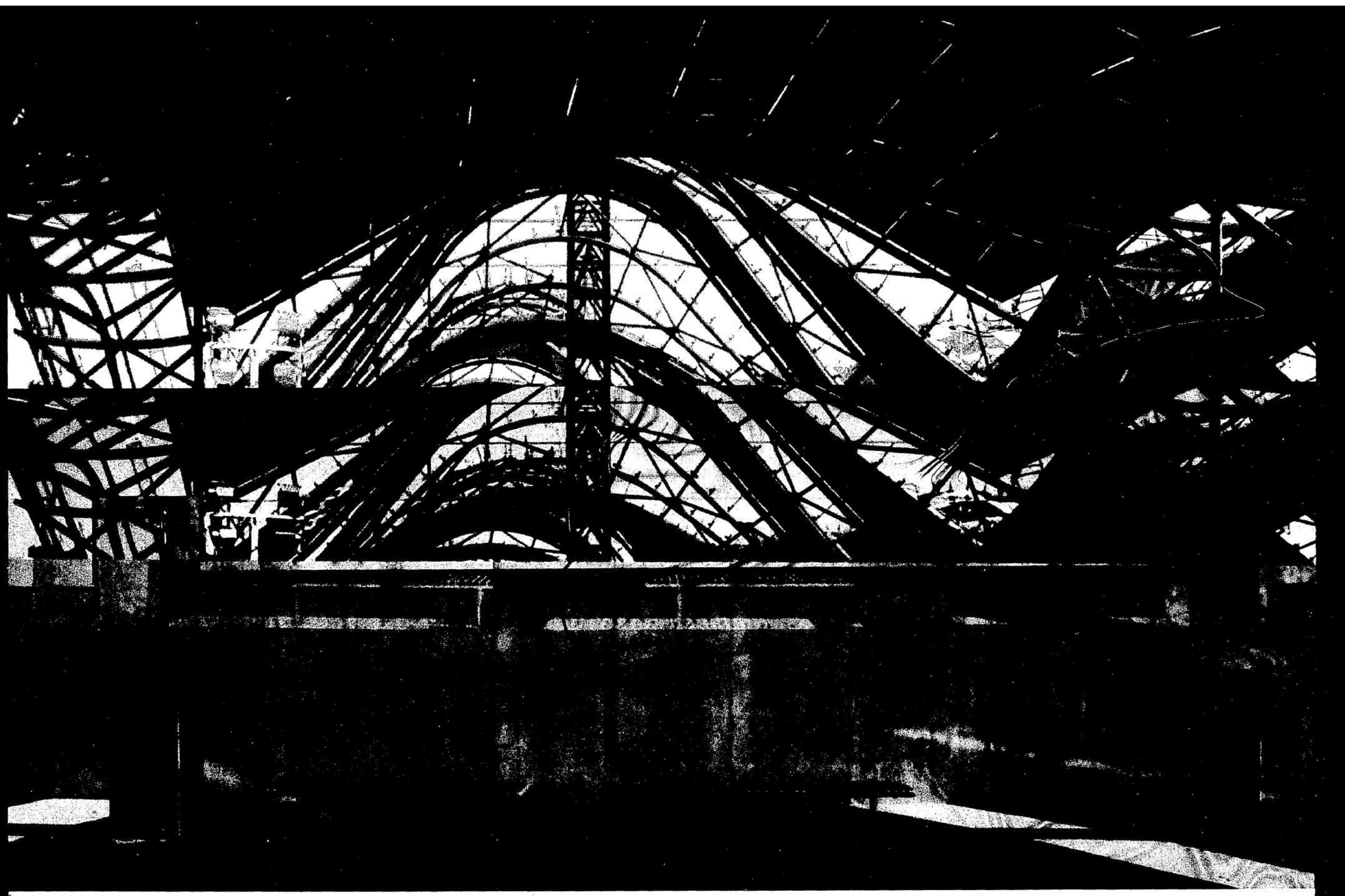
Yet when one more closely considers raver-culture, the differences between its particular aspects and greater society are so alike, that one would believe there is no influence at all. The social organisation of raver-society is closer to early stages of human social development, with 'tribes' of ravers uniting for reasons as practical as collective safety. There also exist hierarchies and strict social boundaries, though these are not overtly enforced. Although ravers today could be viewed as new-age hippies (considering the apparent focus on illicit drugs and hedonism), ravers have an aggressive social awareness, unlike earlier times. Raver-society is independent from mainstream popular culture due to the diversity of electronic music played at raves. It is unmistakable to the seasoned raver while insignificant to the casual clubber. So pop-culture is influenced by raver-culture, but only when raver-culture is viewed from a popular perspective.

to denounce social doctrines of aspirational materialism - like the American Dream.

One of the ironies of pop-art is that while the format is deceptively simple, it often proves quite difficult to produce. It took Lichtenstein years to achieve a satisfactorily pixelated comic book style and the actual paintings (which are often huge) were arduous to produce simply because he had to apply each pixel by hand. Despite this, art commentators have continued to accuse pop art of being technically simple and therefore worth little in the scheme of human endeavour. This critique is, of course, silly, as, even if pop art were as easy to produce as it looks, that fact alone should not preclude it from being art. It is the creative, not technical process which is important; and so, the art world has embraced the minimalist movement and technically simple works like Marcel Duchamp's urinal (which was recently declared the greatest twentieth century work of art by a survey of 500 prominent art critics; Warhol's "Marilyn Triptych" came third).

Pop art is witty, socially poignant and visually appealing. That said, it does not fit with traditional conceptions of art very comfortably, nor is it necessarily interesting. Sometimes the images it depicts are so inextricably associated with the mundane that any audience will be immured to the effects of their aesthetic appeal; in other words, pop art can be very boring. But it has played an important historical role in the democratisation of art. And, it has blurred the line between popular culture and art, which is why the next time you see that annoying ACTEWagl add, or an appealingly packaged can of soup, you should stop and ask yourself: "But is it art?"







# The "Cowboy Culutre" of DIMIA

By Mathew Kenneally

In most workplaces, if you screw up you get fired. This does not appear to be the case, though, at the Department of Immigration.

It all began to unravel for the Department earlier this year. In February it was revealed that an Australian citizen, Cornelia Rau, had been placed in mandatory detention. The entire nation was shocked and appalled that a white person could be detained. How could this have happened? The short-handed explanation was that Ms Rau "spoke a little German."

One of the skills required in most jobs is the ability to use, 'common sense'. If just one immigration official had any common sense it would have dawned on them that there hasn't been a German refugee to Australia since 1945. What would they have to flee? Universal health care? Cheap BMWs? Small men in green overalls drinking beer and singing bad folk songs while playing the accordion?

Fortunately for the farcically minded, this was only the beginning. A few weeks later the Department had plans afoot to deport a 104-year old Chinese woman who was too ill to travel on a commercial airline. The Department was quick with the solution – they would charter a private jet to China, thus saving the Australian tax payer the burdensome costs of providing health care for the rest of a 104-year old woman's life.

To their credit, in response to this crisis, the Department of Immigration at the behest of Amanda Vanstone deported a 15 year old boy to Thailand who didn't even speak Thai.

But then, in a triumphal conclusion to their trilogy in four parts, the Department admitted that they accidentally deported an Australian citizen. In my opinion there is a point where an organization has completely failed in its purpose. For a Department of Immigration that point is reached when you accidentally detain, deport, and then cannot find one of your own citizens.

You're probably thinking, "surely the Minister, Amanda Vanstone, would take responsibility?" Well she sort of did. Ms Vanstone granted a Ministerial reprieve to the 104-year old, and established the Palmer inquiry into the Rau affair. The message was clear, the government would do whatever it can to protect the human rights of anyone who can create a media frenzy.

Closer examination of the Palmer 'inquiry' shows that Vanstone didn't take responsibility though. The 'inquiry' was a closed affair, given limited power and had its mandate restricted to examining the issues surrounding the Rau

affair rather than the policy of mandatory detention itself. The Palmer 'inquiry' should really have been called, "The secretive Palmer discussion into the entirely isolated Cornelia Rau incident."

Unfortunately for Amanda and the Department, despite having the investigative powers of a blind monkey, the Palmer discussion still managed to discover that another mentally ill Australian woman had been detained and subsequently deported to the Philippines - oops.

Unable to sustain further damage to her already farcical reputation, Vanstone dodged this Filipino bullet, allowing Peter McGuaran to take it for her. Peter McGuaran is a National Party member who after 22 years in the Parliament has risen to the heady heights of Minister for Citizenship and Multicultural Affairs (otherwise known as the minister for things Paul Keating used to talk about).

Mr McGuaran was puzzled that the woman's family had not contacted the proper people as soon as their loved one went missing. Now who would you think to call if someone in your family vanished? Relatives, friends, or the police perhaps? Nope. According to the Minister, the family of this Australian citizen should have contacted the Department of Immigration just to check that she had not been accidentally deported.

It was about this time that we found Alvarez in a home for the dying, right where the government had left her. Amanda Vanstone decided that this was about the time to step up and take responsibility for shifting responsibility. Apparently all of these recent screw-ups can be attributed to some laws passed by the Labor Party in 1992. Usually when you choose to blame someone, you try and make it credible. That generally means not blaming somebody who was fired nine years ago for doing something wrong in 1992, but rather, blaming somebody who was recently responsible for the area, like Phillip Ruddock.

So how did this all happen? It's simple, you see, sometime in the middle of the sixteenth century we invented a thing called the rule of law, and later applied this concept to the modern institution of government called the civil service. In the late 90s the Howard government decided that the rule of law wouldn't apply to the Department of Immigration, and instead, gave the department a mandate to protect us all from terrorists and queue-jumpers whether they be from the middle-east, South-East Asia, Germany, or North Queensland. In the end, I suppose you've got to conclude that the employees of the Department of Immigration are doing a pretty good job.



# 16005 \$500 GOLDEN PRIZE

**PHOTOS**  
Must show a team member fully naked & back-ground MUST be visible - bring hard copies

## PHOTOS

- Canberra Centre – 60
- Copland toilets – 30
- Manning Clarke Theatre (with lecturer) – 100
- Any college dining hall during meal time – 100
- Strip club – 100
- American Eagle monument (at Defence offices) – 60
- ADFA mess room – 100
- Mooseheads (inside, can't be toilets) – 100 (triple points with bouncer)
- Academy (inside, can't be toilets)
- White water rafting Sullies – 60
- On top of Parliament House – 100
- In front of China/US/Paraguay Embassy – 60
- Abseiling – 30
- Balcony of Telstra Tower – 60
- With police constable – 60
- Hugging Aparna Rao in her office – 300 point Aparna Special
- Barry Drive ANU sign – 30
- Supabarn – 60
- With cow statue at New Zealand High Commission – 60
- Flashing cube in Civic – 30
- Inside Starbucks – 100
- With Falun Gung protestor – 60
- In front of 'Welcome to Quenbeyan' sign – 60
- In front of UC sign at UC – 60
- ANU billboard at airport – 60
- With Ian Chubb – 100
- Lake B-G in paddle boat with Captain Cook Jet – 60
- Porn shop Fyshwick – 60
- Next to bust of Robert Garra Law Library – 100
- Courtyard of Hancock libra
- Toad Hall Toad – 30
- With John Howard – 1
- Metal Cushion in Garema
- In Electric Shadows Bod
- Going through metal de
- airport – 300 point Lun
- In front of house no 7
- Belah St O'Connor –

## PEOPLE

- Brendan Nelson – 100
- Vivian Alvarez – 1000
- Rusty Crowe – 1000
- Darth Vader – 60 (impersonations awarded individual scores)
- Northbourne Window cleaner – 60
- Cornelia Rau – 300
- Rabbi, Priest or Mufti – 60 (impersonations awarded individual scores)
- Batman – 60 (impersonations awarded individual scores)
- Robin – 60 (impersonations awarded individual scores)
- Schappelle Corby – 1000
- Schappelle – 30
- Rick Kuhn – 60
- B&G redback – 60 (impersonations awarded individual scores)
- The Ursies Bear – 60 (impersonations awarded individual scores)
- Johns Pelican – 60 (impersonations awarded individual scores)
- Captain Fenner – 60 (impersonations awarded individual scores)
- s awarded individual scores)
- Bi Burgmann law student from
- North Shore – 5
- Federal Senator – 60
- Olympian or paralympian – 100
- Yr 8 student from a Canberra
- Grammar School – 60
- Osama Bin Laden – 60 (impersonations awarded individual scores)
- Canberra Raider or ACT Brumby – 100



## WELCOME TO SCAV HUNT

Get a team of max 10 people + bring photos, people & items to Union Court on Thu 28th July @ 9:30am + compete in Scav Hunt stunts @ 12pm for extra points + \$500 cash first prize!

## ITEMS

- Barbie and Ken doll in compromising position - 30  
10 kg grass clippings - 60  
Star Wars toy - 30  
A Halloween pumpkin - 60  
Original Draft Constitution Bill - 1000  
20 left-footed shoes - 30  
Legally provable IVF baby - 100  
Unicycle - 100  
Third Reich uniform - 100  
Kilt (worn commando) - 60  
Sex tape of Brad & Angelina - 300  
Olympic medal - 300  
Portrait of High Court Judge from High Court - 1000 (impersonations awarded individual scores)  
Mannequin - 60  
ACT flag - 100 (300 point Aparna Special for official one from Northbourne roundabout)  
Receipt from bank inside Parliament House - 60  
Book from National Library - 100  
Receipt adding up to \$8.88 including cucumber and lube - 30  
Receipt from Wagga Macca's - 100  
BB gun - 60  
Pee Wee motorbike - 100  
Legally married gay couple - 300  
Pogo stick - 60  
Pre 1995 mobile phone - 60  
Woman's lingerie size 24 or above - 60  
Drivers licence from Somalia - 100  
Batman Comic by DC - 30  
3 carrots exactly 20cm long - 30  
Title deeds to land on Gaza strip - 1000  
Chinese diplomatic defector - 30  
Project Samosa business card - 30
- Brendan Nelson's mobile number - 300  
Action Bus ticket for 10.23pm - 30  
Mr & Mrs Smith standee from cinema - 100  
Tamagochi - 30  
Roslyn Dundas' mail - 100  
Birth certificate (1905, 1932 or 1987) - 100  
100 teaspoons - 60  
Flag from country ending in '...stan' - 100  
Blank exam scriptbook - 100  
UC merchandise - 30  
Aboriginal language dictionary - 60  
Boogie board with bag - 30 (300 if includes 4.1 kg of marijuana)  
Michael Jackson tape - 60  
Anthony Calleja album - 30  
Memorabilia from inside Mooseheads - 300  
Mooseheads - 300  
\$2 note - 60  
Nic Oettinger's mobile number - 100  
Original Jackson Pollock masterpiece - 1000 (impersonations awarded individual scores)  
Currency from former Soviet Union - 100  
Novel written in Esperanto - 100  
Biggest and Best Team Banner - 30-1000 (judged on day)  
Academic transcript with only passes - 100 (300 if more than two supplementary exams)  
Fridge magnet-letters spelling 'FUCK VSU' - 60  
Congratulation letter from Queen for reaching 100 years of age - 300  
Animal porn hard copy - 30  
Genuine high school/college expulsion letter - 60  
Personally signed photo of Aparna Rao - 300 point Aparna Special

# 12PM

# UNION COURT

# JULY 28TH

Scav Hunt 2005 is organised by Adam Brodie-McKenzie, Rouslum Churches and Tim Van Wilder. Competitors participate at their own risk. Many items, photos and people are listed for the purpose of political satire and competitors are in no way encouraged to act illegally.



# Monoculture?

## What Monoculture?

By Patrick Moody

*"Indeed, without companies who furiously track what 'cool' is and struggle to provide it, it'd be far too difficult for the school rejects who grow up to be wanky, elitist Arts students to obtain what they needed to fit in."*



I'm going to do something here that isn't very popular. I'm going to defend Britney, the Pepsi Chart, McDonalds, Levi's and all those other symbols of modern pop, from the elitest snobbery of the Arts Faculty (which I too study under). I constantly hear that the icons of pop music and culture, both Australian and international, are in some way an evil corrupting influence perpetuated by the Satanic alliance of Nike and Universal Music. I am sceptical of this boring, generic, Daily-Telegraph-style alarmist bullshit and I am interested in examining just what generates popular culture.

The arguments put forward by frothing-at-the-mouth radicals, both conservative and liberal, is, fundamentally, that the pop 'establishment' is telling our youth what to think. They believe that MTV is either corrupting our youth into some form of immorality, or distracting youth from more important issues like social inequality through flashing Janet Jackson's tits. Indeed, it's quite amusing to see the Religious Right and Reds agreeing on something, even if they're agreeing for very different reasons.

The critics however, show a misunderstanding of how trends among youth develop. They are presented with a massive range of products, styles and concepts by the media, by peers, by businesses and by history, and it has been virtually impossible to predict whether they will accept a reincarnation of the Afro hairstyle over the new, cool 'Howard's Homies' comb-over look. These choices are made, not by the marketing department of major corporations as many would suggest, but rather by cadres of iconoclastic kids looking to 'break the mould', and then the rest of the young population agreeing that what they're doing is 'cool'. Even when companies try to hire these youth to market their goods for them, there is very little success when marketing wholly new concepts to them. These 'minions of Western monoculture' don't like being told "like this thing you've never liked before", rather they come to their own conclusions, and Western companies follow this.

While there is a disproportionate amount of marketing aimed at young impressionable people, the products marketed are very rarely new, but are merely refinements of existing marketing successes. Take denim-wear for example. All the fancy 'pre-washed' patterns, which are now all the rage, originated not from the mind of some marketing director at Levi's, but rather, the said director noticed from market research that a whole bunch of people were washing their jeans 30 times before wearing them in public.

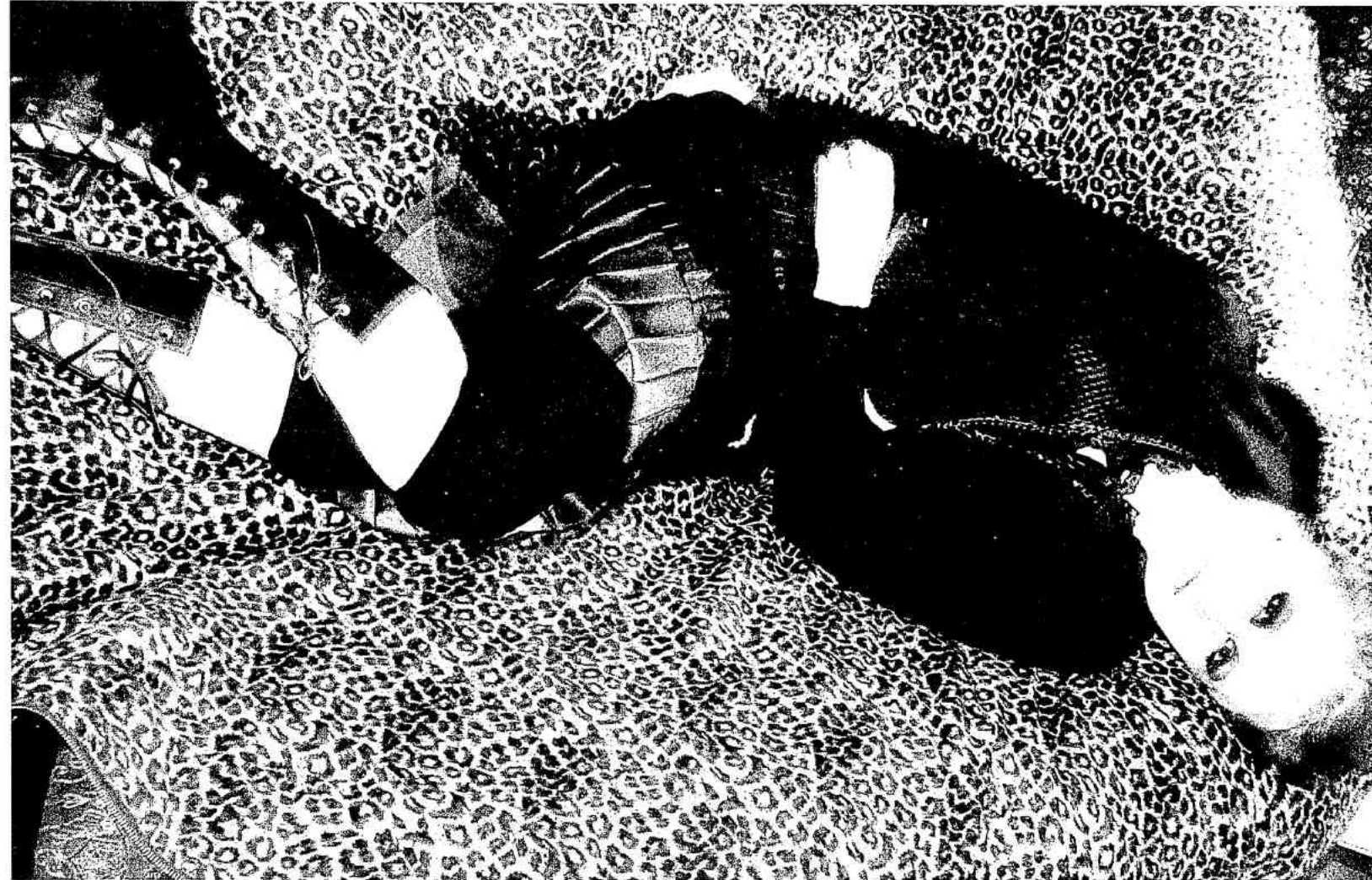
I am even willing to defend the previously undefendable, the Pop Music scene. I will admit that it is indeed godawfully boring, and predictable bullshit music. However, it is not static, and it is not automatically cool before it's released to the public. Among a younger crowd, desperate to remain at the cutting edge of what's 'cool', it is very hard to develop long-term fan bases, and every new single is a risk. What keeps some musicians at the top of the charts is not just their name or body, but the ability of their writers and marketers to incorporate new trends into their existing image. This constantly transforms their image to follow what their audience want. Which is why dynamic, changing artists (like Madonna and Kylie), last a hell of a lot longer than artists with only one style (does anyone remember Shakira?). I even think that this is a good thing. Successful 'pop' marketers provide youth with exactly what they want at any given time.

There has never been a single trend or style made popular among youth by corporations. While it's true that companies that which trade on 'cool' try desperately to attract kids to their products, it is not true that youth-targeted media brain-wash these same kids into needing to purchase 'cool'. Without this, the cut-throat image-conscious adolescent market would still victimize those who didn't conform to cool. Indeed, without companies who furiously track what 'cool' is and struggle to provide it, it'd be far too difficult for the school rejects who grow up to be wanky, elitist Arts students to obtain what they needed to fit in.



# DIRTY KICKS

Photographer-  
Tess Steward-Moore  
Stylist- K Utomo  
shot at destroyer hill



kiri wears vintage striped top from landspeed, sickinmilk crpped hoodie and tulle skirt, country road blue steele pleat skirt, karen walker necklace



lande wears sparkly peach cardigan from felt, sickinmilk pink dress, sickinmilk pink suede & gold heels pearls stylist's own

# DIRTY KICKS



# TAP TAP TAP



lande wears vintage black silk blouse sickinmilk cream dotty dress vintage belt sickinmilk red-metallic leather flats black socks and umbrella model's own. kiri wears green chiffon cape from Revamp bronze belt from Felt and sickinmilk leather ballet bondage boots worn throughout. tights model's own



kiri wears sickinmilk black dress with red lurex collar, sickinmilk pointy red metallic leather shoes. plastic pistol model's own



# HOTNOISE



clockwise from left: kiri wears sickinmilk black balloon skirt, triumph corset, karen walker necklace, lande wears sequined cape from cowboys and angels, sickinmilk red dress sickinmilk suede ballet bondage boots lande wears sequined butterfly top from landspeed, satin pleat skirt from tightrope, model's own necklace

# HOTNOISE



lip magazine, sickinmilk and sixfootone presents

# artcore

*Canberra's Creative Convergence*



**fashion**  
**poets** **artists**  
**music** **illumination**

**October 16 11am-12 midnight**

**M16 gallery: 16 Mildura St Fyshwick**

For submissions and info contact:

General: [editor@lipmag.com](mailto:editor@lipmag.com)

[admin@sixfootone.biz](mailto:admin@sixfootone.biz)

Fashion and Music: [karina\\_utomo@yahoo.com](mailto:karina_utomo@yahoo.com)

Visual Art: [sarahthefirth@yahoo.com](mailto:sarahthefirth@yahoo.com)



# Theatre

## Canberra Repertory's 31st Annual Old Time Music Hall

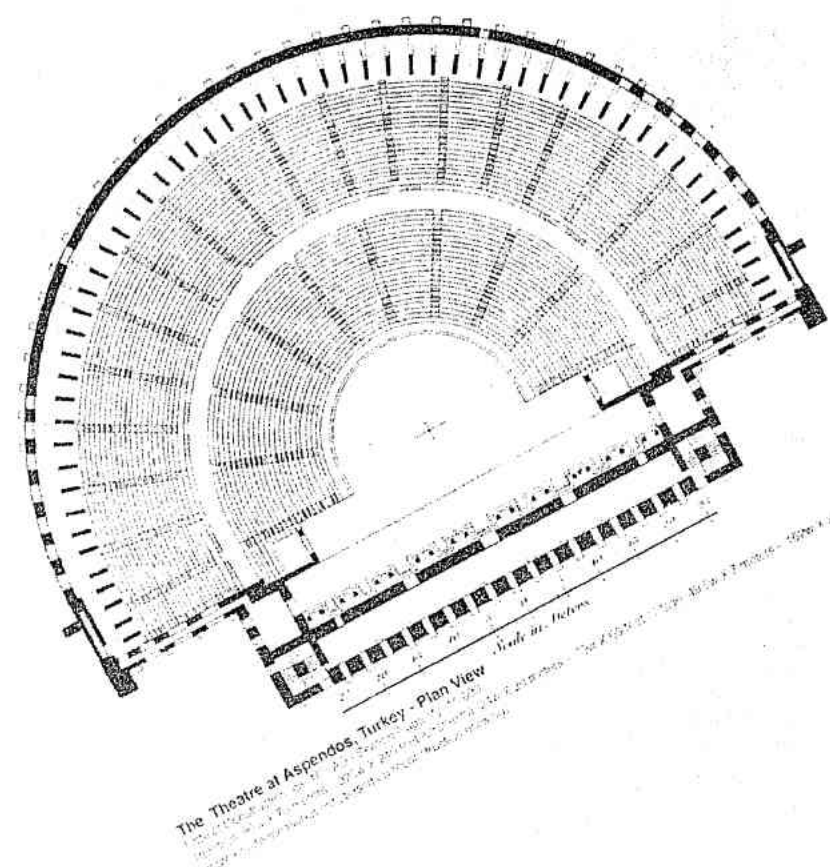
Review by Michelle Bond

I intended to start a review of this annual show with the line: "I'd say it was good clean fun, but it wasn't clean at all." Only this year the innuendo was extremely thin, and what was there was rather coy. The Old Time Music Hall is a Canberra Repertory tradition, this being the 31st season of frivolity in faux Victorian/early-Edwardian London music hall style. I am very fond of this show and am willing to let many weaknesses slide, but it appeared to have had a hurried preparation which made it rather more like a pancake than a cake.

As one of the nearest companies Canberra has to a professional theatre troupe, Rep is an admirable company, producing quality plays of both the challenging type and those likely to earn money. Music Hall is the annual money spinner for Rep, allowing the more adventurous shows to be put on and ensuring the company's survival. So one really ought to go, even if the eternal cry spoken by old ladies in brooches and strange hats after the show has finished is "It's not as good as it was last year, was it?" Unfortunately, this is usually quite true. Consisting of skits, songs, and dance, the show should be a light but highly diverting evening - as music hall in the late nineteenth century was intended to be.

Starting with an insipid rendition of Champagne Charlie, I began to wonder whether it had been a good idea to invite intelligent and discerning people to accompany me. The actor playing Champagne Charlie looked as though he would prefer a daiquiri with umbrella that matched his shirt (admittedly he did get a cocktail as a prop in a later song). This was something that I thought would be played upon, as they have hardly been shy of such innuendo in previous shows - but it was not to be.

One highlight was Liz Saint Clair Long as Florence Zepherina Tokay, a raconteur and poet of prodigiously awful verse. Her sense of character was quite marvellous, as was the wonderful costume design. In her first appearance, she had a big, many pocketed, masculine trenchcoat to show what an adventurous Edwardian gal she was. In her second scene, she wore a masculine gunmetal blue tail-coat style jacket and matching dress to show her fine breeding (right back to William the Conqueror, as she tells it). The slightly bizarre setting (a lovely Charles Rennie Mackintosh rip-off painted on the fly curtain and a chaise longue) was probably owing to the manner in which Rep reuses



its curtains and props. The parody of such an adventuress was excellent, as one does still come across such raconteur types (although who, to my knowledge, have never indulged in poetry...one of them wrote a children's book, but that's about it I think).

The foolishness and pomp of the late Victorian/early-Edwardian period receives many blows (not entirely undeserved), but there are also moments of non-humorous brilliance. The quartet that became an octet was one such aural delight. The men sang very well and the range of voices matched the pieces chosen. The simplicity of the stage was quite nicely done too, except for the men in their dinner suits under the lights at the front of the stage, while the back of the stage was in darkness. There was some humour introduced in the encores, when a characterisation of booziness which worked quite well.

The costume design by Anna Senior (who designed the costumes for *My Brilliant Career* and *Breaker Morant*) was in the rough and ready tradition of the not quite matching chorus girls and the cheerfully anachronistic use of fabrics. I must say I never expect crushed polyester velour to look as good as it did on stage, and there were a few skirts up there that didn't look as bad as they ought to have. The necessity of buying cheaper fabrics is understandable for an amateur company, particularly when having to outfit many times over a cast of about 20. Senior's ability (shared by other designers and nimble needlewomen of Music Hall - Jeanette Brown and Lynne Ashcroft) to create a period look without too much in the way of stays or crinolines is marvellous. It is easy to design a costume exactly to period (although have fun making it), but to economically create a costume that cannot be perfect is much harder.

Although the 31st production of this institution was somewhat flat, among my party of discerning intellectuals there were conversions to Music Hall. Perhaps I have become one of those old ladies, always comparing it unfavourably to last year (while never disliking it enough to stop coming), and being a newbie would actually be of some use in this case.

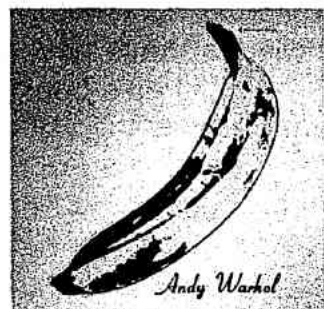
# Music

## Pop Culture Through Record Covers

By Nick Craven

Be it a baby swimming for an elusive dollar note or Fred Durst's ugly, testosterone fuelled mug, the record cover is an essential part of pop culture. Record covers can reflect trends and movements in all their wonderful and cringe worthy (thanks Fred) glory. Some become iconic and timeless pieces of work that contribute more to culture than the shiny discs they protect. Here we examine a few key works in this underrated art form, from the visionary to the dubious, to the plain weird.

### The Velvet Underground and Nico



This historical artefact was designed by one of pop culture's leading figures, Andy Warhol, whose name is written as large as the band's name, in typical egomaniacal style. The cover appears simple, plain white with a rather innocent looking banana in the centre. However, when one follows the instructions to "peel slowly and see" a more sinister forbidden fruit is revealed. Dear Lord! Is that a flesh coloured banana? I can't eat that! The decadence and sexual liberation of the sixties was represented with this cover while the anarchy of the future punk scene was foreshadowed. The work retains its cultural relevance by standing as a symbol for the voyeuristic nature of entertainment.

### Yesterday and Today-The Beatles



The Fab Four are responsible for some of the most iconic record covers of all time from *Sergeant Pepper's* classic pastiche of every popular figure from the last few centuries (along with the oh-so-witty inclusion of The Beatles' own wax-work dummies), to the simple shot of them walking across *Abbey Road*. However, sometimes pop culture goes horribly askew and, like they did with most things, The Beatles experimented with this (albeit unintentionally). The cover of *Yesterday and Today* features the chirpy looking band surrounded by baby doll limbs and raw meat. Apparently intended to be "pop-art satire", the cover was soon replaced by a more family orientated pic (minus baby entrails).

### Every Michael Jackson Cover



Throughout his career, Wacko has represented many aspects of pop culture. As a member of the Jackson Five, he invoked the world's fascination with young talent. As a young adult he was a symbol for the exalted musical genius, and as a middle-aged man he is the very model of celebrity culture in all its excess, obsession and ridiculousness. 1979's *Off the Wall* showed a happy Jackson, the epitome of 70s hip with a funky Afro to boot. The cover of his second album *Thriller* was the definition of the 80's with a clean-cut Jackson wearing a shiny, sleek suit and that "me generation" glare. However, through the late 80s and early 90s, the gloved one's cover shots began to change notably as his face became more disfigured and his skin colour lighter. The covers were reflecting the culmination of pop culture's emphasis on beauty in entertainment and the destructive nature of pop culture's younger sibling- celebrity. The cover of his last release *Invincible* has an extremely close shot of Jackson's morphed face, symbolic of the complete invasion into this man's private world. Through Jackson's album covers, we see one man's public downward spiral in the name of pop culture. We, the public, can't help but feel some sense of guilt.



# Music

## The White Stripes

*Get Behind Me Satan*

Review by Ben Hermann



Last year Jack White told NME it would be ridiculous to depart dramatically from their former style, saying "I think it's tougher to stay in the box and work." So what happened, Jack? *Get Behind Me Satan* is vastly different to much of anything the Stripes have done before, and the perception by fans and critics of Jack as a strange, enigmatic, and potentially incestuous musician has undoubtedly increased tenfold. Recorded in two weeks, the band's previously distinguishable guitar-based blues/rock sound has been largely substituted for bluegrass, waltz, country, and even disco. While the first single, "Blue Orchid", may have radio-listeners convinced that this album would be *Elephant II*, the following track, "The Nurse", is more reflective of the album's unpredictability. A marimba-based track interspersed with violent beats of percussion and guitar, it epitomizes the band's new direction, as well as everything fans of their previous sound are likely to hate. Jack half-raps on the Jackson Five-style "My Doorbell", sounds more white-trash on the fiddle-driven 'Little Ghost' than on "Hotel Yorba" and gives a subtle message to his over-keen fans on "Take, Take, Take". Despite Meg's questionable vocal work on "Passive Manipulation" the album is largely flawless. The band has set a precedent, opening up endless musical possibilities for them which will have even the pretentious gits at NME guessing.

## Sleater-Kinney

*The Woods*

Review by Chloe Persing



Never have I known an album to solicit identical sentiments from numerous people upon its release. Sentiments such as those you'd expect to hear from some kid high on whatever party drug was cheap that week. Sentiments of pure adoration, littered with exclamation marks and big smiles. *The Woods* is deserving of such praise. It is the seventh major album release by Portland's finest rock outfit Sleater-Kinney, and its primary objective is to rock your figurative socks off. In such an effortless manner, Sleater-Kinney manage to do so, yet allow themselves to flirt with reverberations and indulge in experimental sound without losing their audience. This is particularly prevalent in relation to the track "What's Mine Is Yours", which contains both the melodic guitar interplay that has attracted and maintained SK fans for some time, but also a brief foray into experimental rock that will doubtlessly turn heads. The album's first single "Entertain" continues in this vein, and Corin Tucker's vocals on this track are so unapologetically raw, you feel obliged to dance around in your bedroom, playing air guitar and singing into your hairbrush, if only as an outlet for the energy her vocals inspire. One of the most endearing tracks of the album is "Modern Girl" which is a simplistic and slower song, with a sweet melody and lyrics to match. However the overall strength of this album lies in the fact that the songs sit well together in an almost flawless fashion, creating this signature sound that bowls you over no matter how often you listen to it.

## System of a Down

*Mesmerize*

Review by Nick Craven

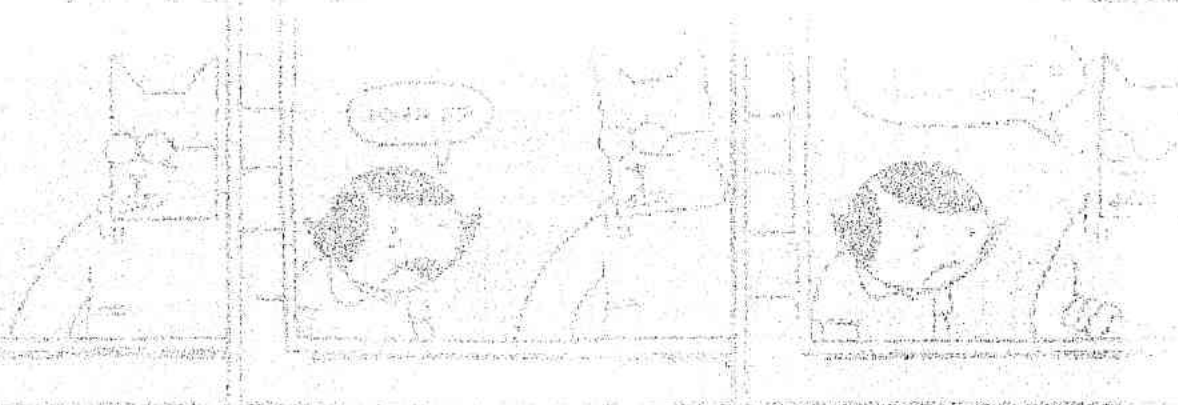


Since their 1997 debut, SOAD have consistently presented themselves as the thinking person's metal band. *Mesmerize* sees them get a whole lot smarter. Refusing to stick to their roots in order to please their fans like so many metal acts do, the Armenian renegades have pushed metal forward into the twenty-first century and then some. Full of psychotic tempo changes, millions of hooks packed into each song and wacky vocal theatrics, these are anthems ripe for the ADD generation. Every now and then disco beats are thrown in for good measure to ensure infiltration of the pop charts. First single "BYOB" even has a chorus straight out of *The Neptunes R 'n' B* songbook. Sometimes hilarious and often poignant the lyrics verge from satire ("Cigaro") and deadly serious political vitriol ("Sad Statue"). Aided by the abrasive musical backing these are the kinds of words that should be utilised in protests rallies around the world to whip up a fever. However, despite all the rebel rousing potential it is the plaintive closing track, "Lost in Hollywood", that leaves one of the albums most moving marks. Minimalist by SOAD standards but for a breathtaking choral arrangement, the lyrics "you should've never trusted Hollywood" are given earnest and emotional meaning, proving that screaming and time-changes are not their only tricks in communicating a message. *Mesmerize* is an album that astounds and excites in its striving for not only a new musical blueprint but also a political one.

# Information Technology

## Web Comics

By Rachael Kendrick



Somehow, with barely any intervention on my part, I've found myself in possession of a job, complete with security pass, desk and well-stocked tea-room. I have also found myself stuck behind a computer on a Tuesday night with nothing to do. I should be bored, but it gives me an opportunity to indulge my favourite form of procrastination – gawking slack jawed at page after page of the finest comics the interweb has to offer. Here are some suggestions for those with time to kill.

**Cat & Girl** [www.catandgirl.com](http://www.catandgirl.com)

Cat & Girl are one of the best, no, the best Postmodern web comics featuring an anthropomorphic cat and a thoughtful, side-parted girl. Here you'll find weekly musings on music, history, knowledge, death, and zombie Joseph Beuys (he's green and he says 'lard' – love!) But wait, there's more! Like many starving artists, Dorothy has a PayPal donate button up, but she doesn't just take your money, she draws cartoons about how she spends your money. I enjoy this quirky take on the blog as much as the actual Cat & Girl cartoons. You can see Dorothy have conversations in bars, buy pastrami, take a road trip to Texas, and discuss pickles with her moustachioed boyfriend. Plus it has the best store in, like, ever, with t-shirts reading 'Capitalists Do It Ruthlessly' and a trophy engraved with 'My name is Ozymandias, King of Kings: Look on my works, ye Mighty, and despair!' (Percy Bysshe, what what?)

**Toothpaste for Dinner** [www.toothpastefordinner.com](http://www.toothpastefordinner.com)

A small, poorly drawn man with a guitar tells us this next song is called 'why can't I find love' (probably because I have severe social problems and a foul disposition). Another poorly drawn man tells his hamster that he is tired of giving out handouts, and would like a freestyle rap on the subject of hamster gang affiliations before he'll give the rodent a wooden chew thing. Sweet and slightly off-putting, Toothpaste for Dinner rings true. Recommended for days when you're feeling a little sad but not self-pitying – E from the Eels, say, instead of Conner Oberst.

**Diesel Sweeties** [www.dieselsweeties.com](http://www.dieselsweeties.com)

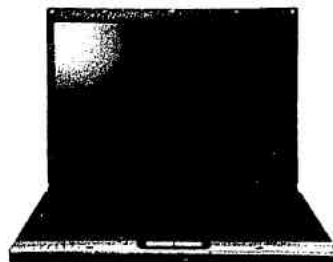
The adventures of a pixelated porn star and her robot boyfriend in four frames a day. It's as though that Snake game on your phone came to life and fell in love. These kooky little guys teach us that it's fun to use learning for evil, that monkeys are good people, and that bacon is a vegetable. Not to mention guest appearances by MC Menses, whose flow be fresh.

**Red Meat** [www.redmeat.com](http://www.redmeat.com)

Imagine the stock graphics from 1950s ads, ads you'd find in the back of comic books or Pipe Smokers Weekly or Brylcreem Today, have broken free of the confines of literal-minded commerce and gambol in a perverse, blank world. Part David Lynch, part Daniel Clowes, Red Meat makes me feel dirty in a wonderful, wonderful way.

\$1599

\$2349



**ASUS A4**  
Cel-2.8 - 256MB RAM  
40GB HDD - DVD/CD-RW  
15.4" WXGA - 4-in-1 reader  
Wi-Fi - XP Home - 3.5kg

**BenQ Joybook A32 WS**  
PM 1.6G - 512MB RAM  
60GB HDD - DVD +/-  
15.4" WXGA - 4-in-1 reader  
Wi-Fi - XP Pro - 2.8kg



[www.canberralaptops.com](http://www.canberralaptops.com)  
6249 1525  
[sales@canberralaptops.com](mailto:sales@canberralaptops.com)

Before you buy from one of the big stores  
- compare our range, prices & service.

**Mobility Kit with every laptop**



- Computer Bag
- Optical Mouse
- 4-port 2.0 USB Hub
- 128MB USB Drive

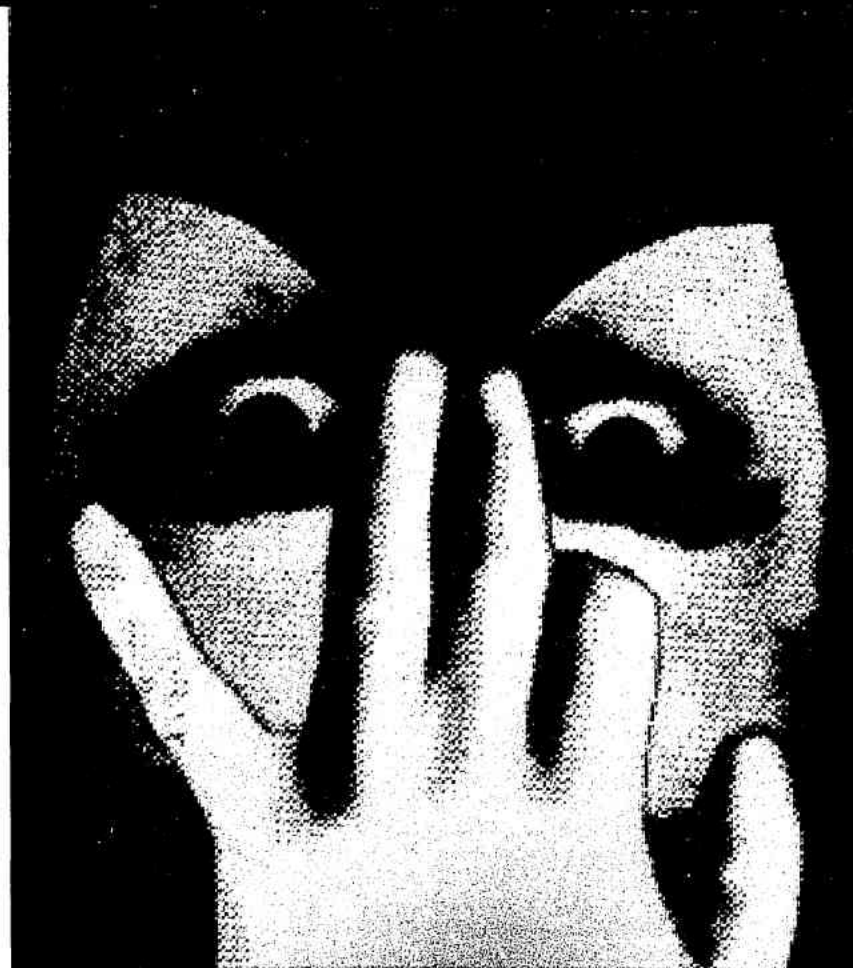
**Valued at  
over \$170.00**

+ 12-month Service Pack (value \$96.00)  
+ Pre-installed software Pack

From laptops, to small form factors and  
tower desktops, we've got you covered.

**13 BRANDS of LAPTOPS**  
Desktops packages from \$995





# Literature

## Rediscovering Australian Cultural Classics: Reflections on Peter Carey's *Bliss*

By Samuel Birbeck

*"The cultural references, especially with regard to advertising and the evils of major corporations, seem all the more poignant now that these issues have been brought into the mainstream. But unlike today's pop pundits, Carey tackles the moral dilemmas from a pragmatic and almost objective standpoint which was probably only possible well before the days of Michael Moore and Morgan Spurlock."*

I haven't read Carey's most famous novel, "Oscar and Lucinda" – nor have I seen the movie of the same name, because I've been told it's rubbish. If "Bliss" is anything to go by, however, I would be stunned if his more famous work was anything less than brilliant. This Miles Franklin Award winner forced me to keep referring back to the blurb to remind myself that it was, in fact, written in 1981.

It is the story of Harry Joy, a naively optimistic advertising executive with seemingly everything going for him. When he finds himself in hospital after a heart attack he believes that he has died and gone to hell. His perspective is turned on its head and every little (and not-so-little) evil in the world around him is suddenly brought into painfully sharp focus. Even his own family members – or at least, he believes, the actors playing them – are harlots and drug pushers. His only chance for salvation is a hippy prostitute named Honey Barbara, who teaches him that there are others seeking refuge from the modern world and all its darkness.

The waking-up-in-hell conceit is simple but remarkably effective, and it is never overplayed. Carey does a wonderful job of maintaining the believability of his characters in a very skewed universe. I spent the whole time hoping for the inevitable happy ending, even as Harry continued to shoot himself in the foot thanks to his overwhelming ineptitude. In fact, in the end I couldn't help feeling some degree

of sympathy for all the major characters, regardless of the fact that most of them at first seemed totally irredeemable. The tale is split up into relatively short chapters, allowing Carey to change gears fairly frequently, and each shift in tone and pace seems effortless. It is also a testament to Carey's skill as a writer that the book seemed to be over in the blink of an eye, barrelling on through many twists and turns to its satisfyingly bittersweet conclusion. Even more telling, perhaps, is the fact that while the novel and its author are distinctly Australian, there is no hint of cultural cringe, and the universal themes shine through.

The cultural references, especially with regard to advertising and the evils of major corporations, seem all the more poignant now that these issues have been brought into the mainstream. But unlike today's pop pundits, Carey tackles the moral dilemmas from a pragmatic and almost objective standpoint which was probably only possible well before the days of Michael Moore and Morgan Spurlock. Peter Carey is, after all, a great craftsman. Rather than beating you over the head with a particular point of view, he expects you to simply enjoy the catharsis of following the adventures of people trying to make the hardest choice of all – choosing a way to live. You are left with the sense that although there are no easy answers to the great spiritual questions of our age, we people might just work out okay after all, even if it takes a near-death experience for some of us to wake up.



# Film

## The Many Faces of Johnny Depp (All Gorgeous)

By Megan McKeough

### A Fairytale of Filmography

Once upon a time in Mexico, there was a man, a man who cried. Actually no, he's a boy really, and a bit of a cry baby. He dreamt of finding *Neverland*, perhaps through a secret window, but instead was captured by the pirates of the Caribbean. Evil and ragged, they tell him that they've come from hell, and they're going to kill him. He cries of course, and they say that before night falls, a wind will blow, the ninth gate will open and only the brave will survive. The boy wishes he were back home, or even some private resort, with some *chocolat*, curled in a sleepy hollow. Maybe this is all some Arizona dream. Perhaps the astronaut's wife will save him, or even Ed Wood, Donnie Brasco, or Don Juan DeMarco. No, they're all caught up in the fear and loathing in Las Vegas, and this is all becoming closer to a nightmare on Elm Street. But huzzah! Before the pirates manage to put him over the fire in a slow burn, Edward Scissorhands parades in and cuts the boy free in the nick of time. The boy thanks him gratefully- a few more minutes and he'd have been a dead man. Free at last, the boy heads off to see what's eating Gilbert Grape, before going to visit Charlie and the chocolate factory.



As Willy Wonka in *Charlie and the Chocolate Factory*

One of the most fascinating actors around (in my opinion), Johnny Depp has had an eclectic career, but at the same time his films retain an element of *deja vu*. He and Tim Burton have a love, that's for sure. The cult hit *Edward Scissorhands* and the upcoming remake *Charlie and the Chocolate Factory* are only two of the films they share, the others being *Sleepy Hollow* and *Ed Wood*. A drug theme seems to overpower Depp's oeuvre, as he trips on acid while loathing Las Vegas and crafts cocaine dealings in *Blow*. He investigates the dark side in *Sleepy Hollow*, *From Hell* and *The Ninth Gate*, writes brilliance in both *Finding Neverland* and *Secret Window* and takes an intriguing turn in the black and white *Dead Man*. Depp's awesome in *angora*, parades as a pirate and deals with drilled-out eyes, drug lords and detectives - all with a gorgeous grace.

Depp was born in 1963, and made his first appearance on the silver screen in *Nightmare on Elm Street* in 1984. Embracing both dark and light-hearted roles, Depp mostly made his name playing slightly odd roles as black, intense characters. "The characters I've played, that I've responded to, there has been a lost-soul quality to them," he says about his choice of roles. When talking about his stunt obligations, such as being dragged behind a carriage for *Sleepy Hollow*, he is good-humoured about it all - "I wasn't

afraid of getting hurt. I was just afraid that the horses may relieve themselves on the journey."

Acting aside, Depp is a fascinating character himself, even if his hands aren't blades and he can't really hook you up with a pound of cocaine (or can he?). Before acting, he once opened for Iggy Pop with his band *The Kids* and was a pen salesman. He now owns the infamous Viper Room in LA and co-owns Man Ray in Paris, with Sean Penn and John Malkovich. Depp also bought the horse from *Sleepy Hollow*, and wrote his own theme music for his character in *Once Upon a Time in Mexico*, track 9 on the soundtrack. Part Navajo (which accounts for his youthful appearance at 40 plus) he also played lead slide guitar for Oasis's album *Be Here Now* on the track 'Fade In-Out' because Noel Gallagher was too drunk to play.

These days you can catch the ever-intriguing Depp as Willy Wonka in the upcoming *Charlie and the Chocolate Factory*, running a glorious candy land, or in *Pirates of the Caribbean: Dead Man's Chest* fancying about in a Keith Richards impersonation. Whatever he's doing, Johnny Depp is definitely one character to rival the fictional ones he plays.



# Film

## The Edukators

Directed by Hans Weingartner  
Reviewed by Amber Beavis  
Seen at Electric Shadows

I've heard that, in Russia, Communism is very hip right now. Underground bars containing extant socialist paraphernalia are attracting today's bright young things in droves - despite the fact that Uncle Mikhail did time in the gulags or that Grandma Svetlana never came back from Siberia. In a world where Capitalism is so ubiquitous that we need not speak its name, where is the niche for a film that talks the talk and walks the walk of that other C-word - communism? Who will be touched by *The Edukators*?

This is a film about three modern-day radicals. Jan and Peter are the 'Edukators': they break into the houses of the rich, rearrange their furniture and leave notes saying "you have too much money." Peter is seeing Jule who, a few years previous to the action, crashed her uninsured car into a Mercedes and is living in relative poverty while she slowly pays for this luxury car. All is going 'well' until Jan co-opts Jule into the 'Edukator' way when they break into the house of the man to whom Jule is in debt. Of course this is when things begin to get complicated.

I walked out of the cinema admiring the naïveté of this film — but that is almost all I admired. It's a sad day when radicalism is reduced to some sort of ménage à trois and when ideals are condensed down to a cryptic note spelled out in Letraset. Daniel Bruhl Goodbye, Lenin! is a beautifully skilled actor and I'd like to see him in a film that isn't about nostalgia. Otherwise *The Edukators* made me weep for my generation and their ineptitude in matters of rebellion. Take some hard liquor with you when you see this film - you'll need it.

## A Good Woman

Directed by Mike Barker  
Reviewed by Michelle Bond  
Seen at Electric Shadows

This is a flawed but diverting film, set on the Amalfi coast in the 1930s but based upon *Lady Windermere's Fan* by Oscar Wilde. "Based upon" is really such a broad term, allowing a curious mix of modern dialogue and nineteenth century affectations (but strangely no very 1930s manners), and allowing the change of particular aspects while remaining essentially the same story. The acting was a little uneven, with Tom Wilkinson excelling as Tuppie (having some of the best Wildean lines), but it was a pity to see Scarlett Johansson (Mrs Windermere) looking like a china doll. The actor playing Mr Windermere just reminded me of a Ken doll, and it seems the director realised this, having him shirtless in many scenes to distract us. A good play really is a gift to a film-maker: perfect length, wonderful dialogue, no bothersome trimming as is required with a novel. Here, the film-makers felt the need to fiddle with the script, which unfortunately removed some of Wilde's sparkliness (and for wit, one hardly needs to look further than Wilde). Having removed what little Wildean substance there was, the film-makers are at least to be commended for the attractiveness and surface beauty of the film. The costumes were certainly fun, particularly the glamorous hats; although the gowns at Mrs Windermere's birthday party were a trifle Oscars-gownish rather than strictly 1930s elegance. The location could have been better integrated, but the Amalfi coast makes a good setting even when under-used. The reasons for the transposition are not entirely clear, but it is an attractive location. I have seen far worse films than this, and even the inexplicable removal to the Italian coast in the 30s (never mind the fascism) cannot ruin Wilde and his wit.

## 2046

Directed by Kar Wai Wong  
Reviewed by Chloe Persing  
Seen at Electric Shadows

Never has a film made me so simultaneously horny, depressed and in need of a bowl of hot and sour soup as Kar Wai Wong's *2046* did one afternoon in May. I was horny due to the overwhelming sexuality and romance which beautifully saturates the film, depressed due the often hopeless nature of both requited and unrequited love, and in need of a bowl of hot and sour soup simply due to the fact that I hadn't eaten since breakfast and the male lead Chow Mo Wan seemed to be choking down the stuff every few scenes. The film divides itself between two settings: Hong Kong in the 1960s and a futuristic high-speed train heading to the year 2046. The first half of the film is primarily set in the 1960s and introduces us to Chow's character, and his failed romances with four women. For the second half of the film, we see the various characters transposed in the futuristic setting, maintaining various characteristics or attributes of their 1960s characters. It is in this setting that it becomes apparent that *2046* is not necessarily a film strictly about love, but one that examines regret and timing in relation to love. I feel that the strength of *2046* resides in the complex characters Wong has created. There is a great sense of empathy I felt in regards to Chow, but there was also a part of me that wanted to throw him off a bridge due to the way he treated the women he apparently cared for. The character of Bai Ling, played by prominent Chinese actress Ziyi Zhang, is also particularly engaging in the same way that train wrecks are; you are unable to look away, but are compelled to watch as all those stupid, emotionally crippling things people do in relationships while it pans out on screen. Stylistically, *2046* is reminiscent of *Dark City* in that it blends aspects of 1930s Film Noir with 1980s science fiction films like *Blade Runner* or *Brazil*, making for fetching shots and vibrant colours.

# Art and Photography

## Art Report

By Sarah Firth

*"At first glance they are brightly coloured and cute, but they also call to attention to important and uncomfortable narratives from the world."*

Back in early July two exhibitions were held for the mid year graduate season at the ANU School of Art Gallery. Both showcased works produced by candidates for the Master of Philosophy, Master of (Visual) Arts and the Graduated Diploma of Art. The first exhibition consisted of Tanmaya Bingham, Bridget Nicholson and Lucas Posada. The following show was work by Wan Hsin Lee, Noriko Nakano and Carole Hanson. From the first show, Tanmaya's installation of large, suspended oil paintings and disk shaped floor works was visually striking. The deeply spiritual paintings were arranged somewhat like an altar, with her placement of the panels guiding the viewer to walk through her works, moving along the stages of her personal journey of dealing with death. Bridget Nicholson's participatory earthy, felted sacks or voids, were a wonderful piece to watch at the opening. People, especially children, were pulling off their shoes to hop into the chunky pouches and wriggle around inside them, emerging with big smiles and tousled hair. From the second show I particularly enjoyed Carole Hanson's small ceramic vignettes. At first glance they are brightly coloured and cute, but they also call to attention to important and uncomfortable narratives from the world.

From the beginning of July until late August, the Dimensions Variable Contemporary Sculpture Festival will take hold of Canberra. The festival includes a series of indoor and outdoor sculpture exhibitions, educational activities and public events. The Biennial National Sculpture Prize and Exhibition at the NGA is a must see, with a \$50 000 prize for the winning artist. The exhibition is a wonderful opportunity to encounter recent works by thirty-nine of Australia's leading artists, as well as introducing several new and emerging artists working in the sculptural field today. The exhibition will be on from the 15th of July until the 9th of October, and is accompanied by numerous public talks at the NGA in the James O Fairfax lecture theatre. Lunchtime lectures will also be held as at the School of Art in Art Forum, in the SofA Lecture Theatre located on the first floor of the School above the main foyer. For more info

on events either check out the NGA website: [www.nga.gov.au](http://www.nga.gov.au) or the School of Art website: [www.anu.edu.au/ITA/CSA/info.html](http://www.anu.edu.au/ITA/CSA/info.html)

Dimensions Variable 1.1, an exhibition centered on challenging traditional ideas of sculptural practice, will be showing at the Canberra Contemporary Art Space (Gorman House) from the 15th July until the 27th of August. Dimensions Variable 1.11, will be at Craft ACT: Craft and Design Centre (right near CMAG) from the 15th of July until the 14th of August. This exhibition is of works by artists examining ways in which finely honed craft skills can spill into the genre of sculpture and conceptual art, away from utilitarian constraints. Dimensions Variable 1.111 will be showing at the School of Art Gallery from the 15th of July until the 14th of August, focused on ephemeral and site specific works. At the Foyer Gallery (next to the SofA Gallery) the exhibition Dimensions Three 3x3 will be showing. This is a three part exhibition showcasing the work of students from the Sculpture Department. Dimensions One will go from the 19th of 24th July, Dimensions Two from the 26th until the 31st of July and the final part, Dimensions Three, will show from 2nd – 7th August. I will be exhibiting my work in this third part of the exhibition along with the lovely Hanna Hoyne and Bridget Nicholson. If you would like to see what I do, other than comics, please do drop in and have a look. Additionally, if you like tasty nibbles and drinks then why not come along to the Dimensions Three opening on the 4th of August at 6pm. The temporary public art project Domain will also be happening in the general area between the NGA and Old Parliament House from the 7th until the 23rd of October. These are just a few examples of what will be showing as part of the Sculpture Festival. There will be more exhibitions of 3D work in numerous galleries around Canberra, at venues such as ANCA, the ANU Sculpture Park by the lake, the War Memorial, Beaver Galleries, at the Helen Maxwell Gallery, and there will be the traveling exhibition Car Cosy, stopping at various destinations around Canberra. For more info on any of these just jump online and checkout the Artlook website: [www.artlook.com.au/whatson.asp](http://www.artlook.com.au/whatson.asp)

**Express your true identity.**  
Impact Comics stocks a huge range of T-shirts.



**IMPACT COMICS!**  
civic bus interchange



# Comic

By Sarah Firth for Woroni



# The Adventures of Woroni Man

## Episode Two: 'Solidarity'

By Mark Bryan

At the outskirts of the uni, Woroni Man purchased his customary sausage roll from one of the union cafes. The familiar sensation of burnt exterior gristle and frozen interior moosh came as a much needed comfort. Gazing lovingly down upon his greasy friend he was surprised to see it bathed in soft blue light. Instantly it occurred to him that other people might not enjoy this style of sausage roll and may well resent having to pay a general fee to subsidise its production. A perverse point of view indeed, but perverts have their rights too.

Woroni Man tossed his half-eaten breaky into a nearby bin: all its joyful appeal had drained away like so much oily goodness.

Epiphanies were not infrequent in the life of Woroni Man. Unlike other superheroes, he had neither been born with his fantastical powers nor imbued with them as a consequence of some catastrophic event. Woroni Man's powers had come upon him one by one in a series of spontaneous and inexplicable explosions, usually after a night of heavy drinking.

He had gained a host of powers in this manner: the power to tie his shoelaces with one hand, the power to communicate telepathically with country music legend Garth Brookes (an irksome power who is currently the subject of a prolonged and sordid law suit), and the power to travel forwards into the future, but only at (coincidentally) the exact same speed as everyone else.

Most of these powers were of some use. Even the telepathic connection with country music legend Garth Brookes occasionally came in handy: sometimes you just need to know how to lasso a bronco or headbutt a record producer. But this new power, a strange ability to see the other side of important political issues, did nothing but leave our hero feeling soggy-minded and apathetic.

"Ahhh, bloody hell," he sighed. "I can't even be bothered getting angry about it."

"Well you should!" bellowed a familiar voice. "I'm angry

### Last episode:

*Woroni Man learnt of the Baron's evil scheme to grant all students genuine variety of choice by removing their brains and replacing their bodies with attractive steel exoskeletons available in a range of colours. He then – shockingly – refrained from ranting and – inexplicably – gained a sudden insight into the other side of the VSU issue. He was last seen cycling off towards the uni.*

about it, I'm downright furious!"

It was Malcolm, a sometime friend of Woroni Man's. Malcolm was rebelliously resplendent in his typical Che Guevara T-shirt and faded jeans. He had a lot of Che Guevara T-shirts and faded jeans, having purchased them in bulk from Crazy Dave's Discount House of Socialismo: 'It's socialicious!'

Malcolm's face was red, his fist was raised and his long manky hair was flailing about like an octopus with a forthright political agenda.

"You must have heard!" he roared. "That bastard Minister is turning up here today!"

"Er, yeah. I heard," said Woroni Man irritably.

"So you heard what he said - the 'glorious welcoming embrace' that we students will offer him. Ha!"

Malcolm headbutted a passing stockbroker. The image, as it registered in the mind of Woroni Man, travelled hundreds of kilometres through the air, across land and sea, before coming to rest in a swish Manhattan penthouse. Well, in a brain in a swish Manhattan penthouse.

'Nice one,' thought country music legend Garth Brookes before staggering off to call his lawyer.

"Ha! Welcoming embrace my arse!" continued Malcolm.

"Sorry?" said Woroni Man who had caught only the last three words.

"I can't wait to see the look on his face when We The Students rise up in solidarity against his fascist oppression!"

Malcolm ripped a nearby 'No Parking' sign out of the ground and flung it into the morning traffic. Fortunately no one was harmed. A semi-concussed stockbroker stumbled into the path of the missile and deflected it at the last minute.

Woroni Man realised something. "Malcolm," he said.

"Yeah!"

"You're really angry most of the time."

"Yeah!"

"And a bit of dickhead all the time."

"Yeah! What? Hey, what's happened to your eyes, man?"

"Nevermind."

Wearily, Woroni Man cycled away. Dead autumn leaves crunched beneath his wheels.



About ten minutes before the Baron's scheduled arrival, Woroni Man parked his bike and entered Union Court. A mass of students were milling around: drinking coffee, waiting for lectures, quoting unhealthy statistics on how much they'd drunk the previous night.

After a short while Woroni Man spied Malcolm in the throng. He and a few mates from the Leftiest Lefties Club were stalking about, laden with placards and menace.

The minutes ticked by. Woroni Man glanced feverishly around. Beside him a couple of first years were engaged in an animated discussion.

"Yeah but listen. Obi Wan just tells Luke to go to the Degoba system. Find Yoda, Degoba, that's it. No coordinates, no map, nothing."

"Yeah, yeah but Luke's got R2 guiding him. R2 tells him to land down there and..."

"But, but, yeah but yeah, he crashes. R2 gets it wrong, Luke crashes somewhere in the system man. It's not just a planet, it's a whole system! Now how the hell does he just happen to crash in the bit of the swamp that's just up the road from Yoda's place, huh? Think about that."

"Oh...ah...hmmmm."

The first years drifted into ponderous silence, lost in the murky depths of their own troubled souls. At that moment, high above Union Court a trumpet sounded. In response, several hundred faces turned and looked up into the sky.

It was magnificent. Sparkling like a digitally enhanced rainbow, the four SAC robots hovered in tight formation, crystal blue flames blazing out from their shiny new jetpacks, eyes glimmering. They were circled around a small square podium that floated in mid-air, fluttering with red velvet tassels. Upon that podium stood the Baron, arms akimbo, angular jaw raised triumphantly, wind whipping rakishly through his glorious moustache. The brass buttons of his militaristic garb flashed brightly, as did his eyes.

Behold, I am here! Said those eyes. I am here, ready to accept your welcoming embrace.

The podium and the four SAC robots began slowly to descend. The sound of the trumpet was replaced with some thumpingly inspirational 80s glam rock.

For a second Woroni Man locked eyes with Malcolm.

This is it, said Malcolm's fierce eyes. Student solidarity, my friend. Now we rise up!

The sound of saxophones and electric guitars rose to a breathtaking crescendo. The podium landed smoothly, the Baron held his pose, prolonging the moment with exquisite showmanship.

Their blood boiling, Malcolm and his friends scanned the crowd with satisfaction and prepared their battle cries.

A single, piercing guitar note sang out, lingered achingly then cut to silence.

One second passed, then another.

"Yeah, yeah, but yeah, yeah but yeah," said the first year, "maybe Luke was just guided by the power of the Force, how about that?"

Almost simultaneously, several hundred students resumed their conversations and their coffee.

Amidst this mass absence of hysteria Malcolm bellowed something about unity and the bourgeoisie fascist oppression but no one was listening. Some of the crowd drifted off to their lectures, most just drifted.

The Baron held his pose and wished that his moustache

would take stock of the situation and stop whipping about so rakishly. Things were humiliating enough without his whiskers banging on obliviously like a Sex Pistols reunion tour.

Three angry unwashed students were yelling at him and waving placards.

He sighed. This was just the sort of thing that got him down.

He searched the dwindling crowd for some small sign of appreciation. Nothing. Just three angry faces and some Arts students playing hacki-sack. Nothing.

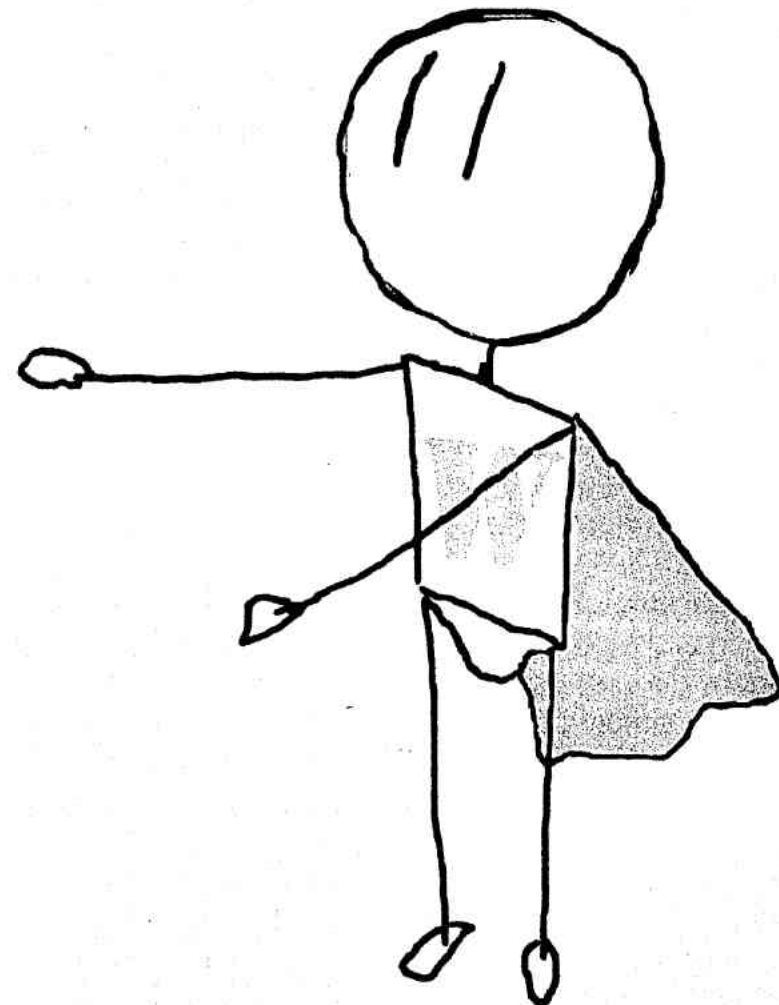
Still scanning the crowd, he took a step down from the podium and stumbled. Something, someone, caught his eye.

Standing motionless beneath a nearby gumtree was a young, shabby looking bloke wearing bright red undies hitched up over the outside of crumpled blue shorts. He was staring at the Baron with the intensity of a small civil war.

The Baron did something that he rarely did - he shivered. Then he wondered if maybe he'd seen this bloke somewhere before.

It was turning out to be an exhausting day, and he still hadn't had any breakfast - some bastard had stolen his toasted-sandwich maker.

*Has the Baron's evil scheme been thwarted by the powers of mass apathy? Will our hero be needed after all? Is this episode too scathing in its caricature of radical Left-Wing activists? What about the toasted-sandwich maker, goddammit? All is revealed in Woroni Man's next existential dventure.*



# Popular Culture Isn't Popular

By Melissa Pilkington



Rove stopped being funny in 2000, the *OC* is as trashy as watching a garbage truck reversing (admittedly with the beeping muted then replaced by the sounds of indie pop goodness), and Jessica Simpson never deserved a television show dedicated solely to her menial existence. Yet these things could be all labelled as some of the strongest contributors to Australia's contemporary popular culture, at least for the younger demographic.

This rather dire situation begs the questions, are pop culture trends and icons truly popular? Or are they merely well known and not necessarily liked by the majority? According to dictionary definitions, pop culture is based on popular taste, and disseminated widely on a commercialised basis. This would infer that the reason highly clichéd examples of pop culture (like the television enterprise *Big Brother*, the *Lord of the Rings* trilogy, Dan Brown's novel *The Da Vinci Code*), are popular is because they fulfilled their potential of actually being liked through their own means and then became commercialised in order to take advantage of the (presumably financial), benefits their popularity represented.

More accurately, it seems to me, it is the exact opposite. Products deemed destined for success are distributed widely through various media and are then branded as popular simply because people know about them, rather than becoming popular purely due to their own merit (although the rare exceptions do exist).

Pop culture icons and trends are not necessarily inspirational or mind-bendingly ingenious. Rather, they have merely had their exposure to the floundering masses maximised by being flung wildly into the public eye. This is done in a tumultuous flurry of exhaustive propaganda by over-enthused promotional workers, publicists and media

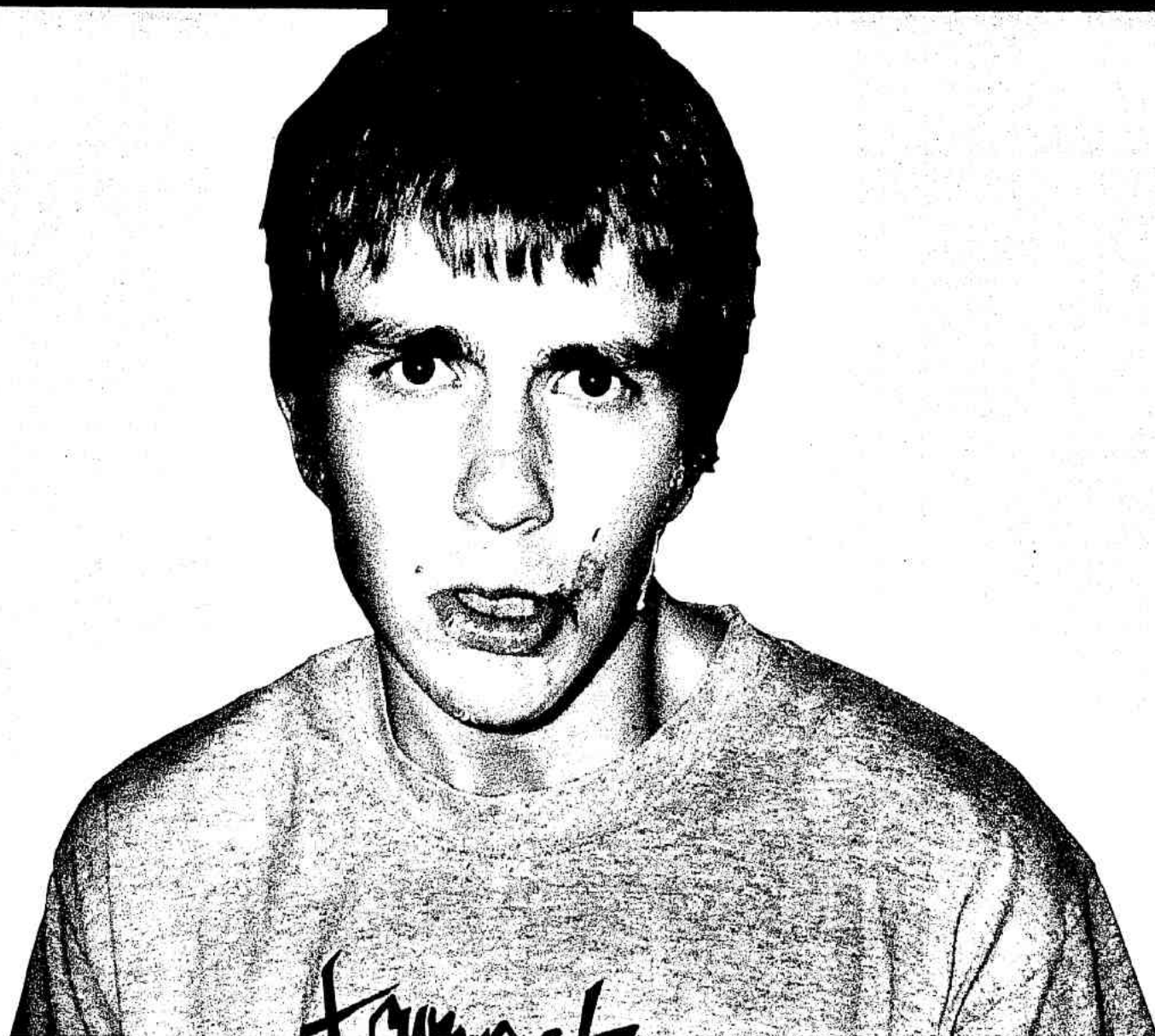
tycoons, who are spurred on by the delusions as they get high on caffeine and corporate success. Consciously, subconsciously or unconsciously, these people all possess the same aim; to expose the maximum number of people to whatever the newest trend may be.

Obviously, the more people who know about something, the more chance that at least of some of these people are going to like this thing - or at least convince themselves they will like it, as they struggle to understand which trend they are meant to be following today in the haze of uncertainty fogging up their aviator sunglasses. This inclination towards exposure as opposed to actually being liked can be applied to every single pop culture trend that exists not only today but during the last few decades.

Think of the classic cases of Evermore, Weezer and Metallica - to use an incredibly over used phrase - selling out. Barely anyone remembers the fresh faced Hume brothers having their extremely cheaply made (actually, make that downright botchy) first video clip being played on *Rage* at some ungodly hour of the morning. It is the 18-year-old girls singing along to 'It's Too Late' in the front row of a gig then resuming their places at the back of the venue once the song has finished, which makes Evermore a part of modern pop culture. And it's the connotations that accompany such a position that need to be questioned.

Why do people feel exasperated when the unknown band they liked gain commercial success? In the case of Evermore, they were a band that paved their own pathway to success in a specific subculture then crossed over to the world of popular culture. Suddenly they are alongside people who got to the same position through very different means (i.e. clever marketing). These bands that cross over, or alternatively trends or fashions could be used as





examples, were actually liked by people before everyone knew about them. When they are snapped up by the dark side of commercialisation their original fans find themselves identifying with the same sort of things as the people they like to hate and strive to differentiate themselves from. What could be more insulting than knowing the 14-year-old nonchalantly smoking at the Belconnen bus interchange during school time, not only knows but likes the same band as you? It dispels any feelings of individuality you may have had and taints the quality of your likes in the subculture these things formerly belonged to.

This could not be a problem if you look at the situation of pop culture in a certain light and adopt the following theory: the number of people liking something in popular culture is directionally proportional to the number of people which like something in a subculture. For example, I'd like to think that it's not that Delta Goodrem is more popular than Triple J princess Sarah Blasko. It's just that she's better known. She's a household name as a result of being cast in Australia's cheesiest television export proceeded by promotional hype. Sarah Blasko on the other hand is the girl safe from the tyrannies of being well exposed as she is hid in her radio station cocoon. She can also be added to the list of people any post-pubescent indie boy would like to fuck alongside names like Love Outside Andromeda's Sianna Lee and Cat Power's Chan Marshall. So if Sarah Blasko and the like are so damn appealing why aren't they "popular"? She and many others deserve the same exposure as mainstream artists but aren't afforded it and are probably happier without it. However, each singer's popularity is relative. The number of people who know Sarah Blasko and the number of people within this group that actually like Sarah Blasko is in direct proportion to the number of people who like Delta Goodrem within the number of people that know Delta Goodrem: effectively

neither is more or less popular than the other. Once again we arrive at the same conclusion - one is simply more exposed to the general public.

Although you can always attempt to escape popular culture and the problems it represents by throwing yourself into a subculture, the negatives of mainstream pop culture will still manage to affect you in some way. Sure, you can mumble to yourself over and over that you're different to everyone else as you kick off your chucks and flop back on your bed to admire the band posters blu-tacked haphazardly to the walls of your humble abode. You can muse on this as you and liberally apply dark eyeliner to your stoner eyes and feel the coolness of the honeycombed shaped blocks of concrete you are sitting on seep through the thin black material you are wearing. But you will never be able to truly escape prevailing pop culture. You will constantly be exposed to musicians, television shows, movies and so on that you have no interest in, yet are told are liked. You might even find yourself beginning to enjoy aspects of pop culture. You'll get that warm 'n' fuzzy feeling when you wear your ugg boots down the street, and you may even appreciate the total lack of educated or intellectual thought needed when stumbling along to see the new Herbie remake. You'll find yourself humming to Xanadu as you trek down an aisle at Coles before catching yourself and blushing at the security camera.

Ultimately, if you don't want to feel as though the things you like have been dictated to you, or if you don't want to have to standby claims that you "liked it before it got popular", then you need to become a hermit. I'd ask you to come join me but that would sort of wreck it.





IEP's Work USA Job Day is your only chance to meet US ski resort employers and get hired on the spot. Join Work USA immediately to secure your interview!

### Work USA Job Fair Interviews August 13, 10am - 3pm

- Exclusive US employer interviews
- Extensive Job listings
- Arrival Orientation
- Everything else you need for the ultimate working holiday experience!

To secure an interview contact IEP immediately - bookings/interview slots close prior to the job fair. To be eligible for Work USA you must be a full time student returning to study in 2006.

1300 300 912

[www.iep.org.au](http://www.iep.org.au)

### PARENTING ROOMS For Students & Staff



The University provides two new parenting rooms.

- Chifley Library, 3<sup>rd</sup> floor
- Acton Early Childhood Centre, 22 Balmain Cres.

Features of this service include:

- Key card access for privacy
- Baby changing table
- Nappy disposal unit
- Privacy screen for breastfeeding
- Comfortable chairs
- Kitchenette

For information on accessing these new facilities please contact Equity & Diversity staff:

T: 6125 3352/6125 3868

E: [EquityandDiversity@anu.edu.au](mailto:EquityandDiversity@anu.edu.au)  
[www.anu.edu.au/equity](http://www.anu.edu.au/equity)

### See it with your own eyes! Hear about it in your native language!

Did you know that Library Discovery Tours are offered in Mandarin, Japanese, Thai and Vietnamese?

These informative sessions include a building tour, an introduction to Library services and an overview of Library electronic resources. All tours begin just inside the entrance of the Library Building. For tour times ask at the Information Desk in any ANU Library Building.

More information about Library Discovery Sessions for all ANU Library locations can be found at the Information Literacy Program website: <http://ilp.anu.edu.au>

The Information Literacy Program also offers free computer and information training for all ANU students. Go to their website and see for yourself.

BROUGHT TO YOU BY THE DIVISION OF INFORMATION

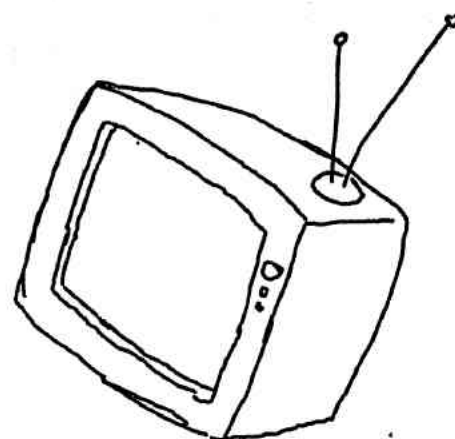


# discover the library





# VSU: Que Sera, Sera



By Leo Shanahan

*"If a compromise means syphoning funds away from student political organisations and saving essential social services and sporting organisations, so be it."*

If there is any compromise in the next few weeks over the government's proposed VSU legislation those campaigning against it will have an unlikely group to thank - the National party.

The National party has in recent months been expressing its dissatisfaction with the VSU legislation as it stands. There is nothing particularly revolutionary in what they are saying. It's basically a lot of common sense. The VSU legislation, by making it impossible for universities to charge a compulsory General Services Fee, will unnecessarily harm student services which are, in the main, apolitical. The Victorian branch of the Nationals passed a motion to amend the bill as they are concerned that the legislation will hurt regional campuses. But it seems that the objections are perhaps even more altruistic than that. Recently, Barnaby Joyce warned his Liberal colleagues against "ideological zealotry" over the VSU legislation. And when viewed in the cold light of day, it's hard to define it as much else.

Even leading Australian sportsmen are calling for a compromise. The likes of Stuart McGill and Kevin Gosper are opposing the bill on the grounds that it will stifle Australian sporting talent. To appropriate Michael Moore's statement at the Oscars on Iraq - you know you're in trouble when cricketers and the National Party are against you.

The legislation is pretty self-explanatory in its aims: Abolition of Compulsory Up-front Union Fees. The ins and the outs of the bill have been articulated and debated in Woroni, and your free to turn the page now and catch up on someone's insightful view of their own large intestine. But what we do need to establish is that, like it or not, this bill will go through in some shape or form. The question is whether it will be the catalyst for a student services apocalypse or merely give it a more streamlined make over.

A point that is often lost in this debate is that the GSF does not necessarily equate to student unionism. As the Vice-Chancellor of Swinburne University of Technology, Professor Ian Young, recently pointed out in his submission to the VSU Senate inquiry, "the bill confuses two separate issues - that of the general service fee (GSF) which is levied on

students at all universities to pay for a range of amenities, and that of compulsory student unionism. These two matters are separate and need to be managed appropriately."

The sense that the GSF equates to student unionism is complicated in the ACT, and other jurisdictions where student unionism is compulsory, because the two run together under the one fee. In Victoria, on the other hand, a university is free to charge a GSF with it not going towards student unions. In fact it is circumvented by legislation. Professor Ian Young again said, "universities are allowed to charge a GSF, but its use is constrained by the Tertiary Education Act 1993 (Vic)." This means that the money raised from a GSF must be much more closely monitored so as not be spent on political purposes.

The effect of this will inevitably cause controversy. But it is at least obvious which part will be scrutinised - funding student politics. The status quo is not a particularly problematic for me, but if the situation is going to change - and it will - the Victorian model should be the one under consideration. If a compromise means syphoning funds away from student political organisations and saving essential social services and sporting organisations, so be it.

It is crazy that an attempt by the Liberal party to stop student politics will have such massive repercussions for the rest of the student populous. As far as student politicians are concerned, the Victorians still survives and they've been living under VSU for over ten years. If it means that money is not going to the environmental collective willy nilly, and less bits of pink paper are printed - que sera sera.

I am also aware that legislation such as this could impact this newspaper. It has in Victoria. But we too may need to just get our act together, and have a smaller print run. At Swinburne University of Technology the university newspaper is printed by the Herald -Sun pro bono. Now while I'm not craving ringing up the Canberra Times for a favour, we just might have to start to think a bit differently about "our entitlements".

# 2005 Student Elections

## Call for Nominations of ANUSA Representatives

Nominations are hereby called for election to the following offices and positions within The Australian National University Students' Association:

- President of the Association
- Vice President of the Association
- General Secretary of the Association
- Treasurer of the Association
- Social Officer of the Association
- Sexuality Officer
- Environment Officer
- Women's Officer
- Education Officer
- Indigenous Officer
- Disabilities Officer
- 14 General Representative positions to the SRC
- 2 Faculty Representative positions to the FRC from each Faculty of the University
- 1 Editor of Woroni (who may be an individual or a group of individuals)

The successful candidates will serve for one year from 1 December 2005.

All ordinary members of the Association are eligible to nominate, second or be nominated for the positions of President, Vice President, General Secretary, Social Officer, Treasurer, Education Officer, Editor of Woroni, General Representative to the SRC and Environment Officer. The candidate for a position of Faculty Representative must be enrolled in the relevant Faculty. Candidates for the position of Sexuality Officer must be openly gay, lesbian, bisexual, transgender, or queer identifying. Only women shall vote or nominate for the position of Women's Officer. Only Indigenous students shall vote or nominate for the position of Indigenous Officer. Only students with a disability shall vote or nominate for the position of Disabilities Officer.

An ordinary member of the Association is any person enrolled at the ANU as an undergraduate and who has not written to the General Secretary of the Association specifically stating that they do not wish to be a member of the Association.

**The period for lodgement of nominations will commence at 10.00 am on Monday 25 July 2005 and end at 4.00 pm on Friday 12 August 2005. The period for ticket registration will commence at 10.00 am on Monday 25 July 2005 and end at 4.00 pm on Wednesday 10 August 2005.**

The Returning Officer will maintain a Register of Ticket Names. Applications to register ticket names, signed by 5 or more ordinary members of the Association, will be accepted by the Returning Officer during the registration period. Only those ticket names that have been duly registered will appear on ballot papers. No person is entitled

to apply for registration of a ticket name if that person has already applied for the registration of another ticket. Forms to register ticket names are available from the Council and Boards Secretariat, from the office of the Association or on the Internet at <http://www.anu.edu.au/cabs/elections/anusa/index.html>.

All nominations, except for the position of Sexuality Officer, should be placed in the locked ballot box provided in the Council and Boards Secretariat, between 10.00 am and 4.00 pm on any week day during the period in which nominations are open. This office is located on the first floor of the Chancelry, Room 1.11. Nominations for the position of Sexuality Officer must be made in writing to the current Sexuality Collective. Candidates for this position must be openly gay, lesbian, bisexual, transgender, or queer identifying. Once ratified by the Sexuality Department, these nominations must be forwarded to the Returning Officer.

All nomination forms must include the signature of the nominator, a seconder, and the nominee. Nomination forms are available from the Council and Boards Secretariat, and the office of the Association or on the Internet at <http://www.anu.edu.au/cabs/elections/anusa/index.html>. Candidates in the election may indicate to the Returning Officer the ticket with which they are running, or that they are running as an independent. Where a candidate indicates on the nomination form that he/she is running as a candidate endorsed by a registered ticket, the Returning Officer shall verify this endorsement if at least one of the nominators is a signatory to the application to register the ticket name, or the Returning Officer receives notice of the endorsement from a signatory to the application to register the ticket name.

The order of candidates on the voting paper will be determined on 17 August 2005 commencing at 11.00 am, in the ground floor conference room of the Chancelry. Polling will be conducted between Monday 29 August 2005 and Thursday 1 September 2005, at the following locations:

#### **University Union (in Union Court)**

Monday 29 Aug 2005 1:30pm – 7:00pm  
Tuesday 30 Aug 2005 11:30am – 4:30pm  
Wednesday 31 Aug 2005 10:30am – 3:30pm  
Thursday 1 Sept 2005 1:30pm – 4:30pm

#### **School of Art Gallery Foyer (adjacent to Chats)**

Thursday 1 Sept 2005 10:30am – 12:30pm

The results of the election will be published on the Internet at the URL <http://www.anu.edu.au/cabs/elections/anusa/index.html>

The Returning Officer is the Head of CABS and is independent of the ANUSA.



# Call for Nominations of NUS Delegates

## Call for Nominations:

### Election of Delegates to the Meetings of National Conference of the National Union of Students - 2005.

Nominations are hereby called for the election of Delegates to the meetings of National Conference of the National Union of Students Inc. The number of Delegates to be elected is 4.

The successful candidates will serve for a term from the commencement of the Annual State Conference immediately following their election until the commencement of the next Annual State Conference following their election. Delegates to the meetings of National Conference of the National Union of Students Inc must be elected by and from, and must remain during their term, students represented by a Member Organisation or be full-time Office Bearers of a Member Organisation. No student may be elected as a Delegate to the National Conference by the students represented by a member Organisation, where that student has already been elected as a Delegate to the same National Conference by the students of another Member Organisation.

**The period for lodgement of nominations will commence at 10.00 am on Monday 25 July 2005 and cease at 4.00 pm on Friday 12 August 2005.**

The Returning Officer will maintain a Register of Ticket Names. Applications to register ticket names, signed by 5 or more ordinary members of the Association, will be accepted by the Returning Officer during the registration period. Only those ticket names that have been duly registered will appear on ballot papers. No person is entitled to apply for registration of a ticket name if that person has already applied for the registration of another ticket. Forms to register ticket names are available from the Council and Boards Secretariat, from the office of the Association or on the Internet at <http://www.anu.edu.au/cabs/elections/anusa/index.html>. The period for ticket registrations will commence at 10.00 am on Monday 25 July 2005 and cease at 4.00 pm on Wednesday 10 August 2005.

All nominations should be placed in the locked ballot box provided in the office of the Head, Council and Boards Secretariat, between 10.00 am and 4.00 pm on any week

day during the period in which nominations are open. This office is located on the first floor of the Chancelry, Room 1.11.

All nomination forms must include the signature of the nominator, a seconder, and the nominee. Nomination forms are available from the office of the Council and Boards Secretariat, and the office of the Association or on the Internet at <http://www.anu.edu.au/cabs/elections/anusa/index.html>. Candidates in the election may indicate to the Returning Officer the ticket with which they are running, or that they are running as an independent, which will then appear on the voting paper beside their names. Where a candidate indicates on the nomination form that she/he is running as a candidate endorsed by a registered ticket, the Returning Officer shall verify this endorsement if at least one of the nominators is a signatory to the application to register the ticket name, or the Returning Officer receives notice of the endorsement from a signatory to the application to register the ticket name.

The order of candidates on the voting paper will be determined on 17 August 2005 commencing at 11.00 am, in the ground floor conference room of the Chancelry. Polling will be conducted between Monday 29 August 2005 and Thursday 1 September 2005, at the following locations:

#### University Union (in Union Court)

Monday 29 August 2005 1:30pm – 7:00pm

Tuesday 30 August 2005 11:30am – 4:30pm

Wednesday 31 August 2005 10:30am – 3:30pm

Thursday 1 Sept 2005 1:30pm – 4:30pm

#### School of Art Gallery Foyer (adjacent to Chats)

Thursday 1 Sept 2005 10:30am – 12:30pm

Only ordinary members of the Association may vote or stand in this election. An ordinary member of the Association is any person enrolled at the ANU as an undergraduate and who has not written to the General Secretary of the Association specifically stating that they do not wish to be a member of the Association.

The results of the election will be published on the Internet at the URL <http://www.anu.edu.au/cabs/elections/anusa/index.html>

The Returning Officer is the Head of CABS and is independent of the ANUSA.

Please note: In 2005, Woroni will not be printing candidate statements or photographs for the student elections. This is due to the numerous problems which occurred last year, and also that this year the number of Woroni issues have decreased (consequently meaning that an issue's release may not coincide with the election). Woroni wishes you all happy electioneering!

# Gig Guide

## July

- 20.07.05: Sarah Blasko w/ 78 Saab @ ANU
- 21.07.05: Sam Joole w/ Team Truckstar + Sans Sutra @ the Green Room
- 23.07.05: Ivoj Nob @ the Green Room
- 27.07.05: Crowned King w/ Bagster, Epic Flagon + Never in Doubt @ ANU
- 28.07.05: Eskimo Joe w/ Steve Parkin and the Foreign Films @ ANU

1 2  
3 4 5 6 7 8 9  
10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
24 25 26 27 28 29 30  
31

## August

- 03.08.05: The Dawn Collective w/ Quagmire @ the Green Room
- 04.07.05: Downsyde w/ Twin Tanks + DJ Armeem @ ANU
- 05.08.05: Lithium @ Toast  
The Camels w/ Smitten @ ANU
- 06.07.05: Youth Group w/ Red Riders @ the Green Room
- 10.08.05: The Panics @ ANU
- 11.08.05: The Beautiful Girls w/ Jez @ ANU
- 12.08.05: Butterfingers w/ Blue Juice + Illogik @ ANU
- 13.08.05: Airbourne w/ Tonk + The Australian Kingswood Factory
- 17.08.05: Bluebottle Kiss @ ANU
- 18.08.05: Architecture in Helsinki @ ANU

1 2 3 4 5 6  
7 8 9 10 11 12 13  
14 15 16 17 18 19 20  
21 22 23 24 25 26 27  
28 29 30 31

You've  
paid retail  
prices for  
too long!

Join the  
**REVOLUTION**

Revolution CD  
GAMES & MOVIE  
EXCHANGE

(civic bus interchange)

[www.REVOLUTION.com.au](http://www.REVOLUTION.com.au)



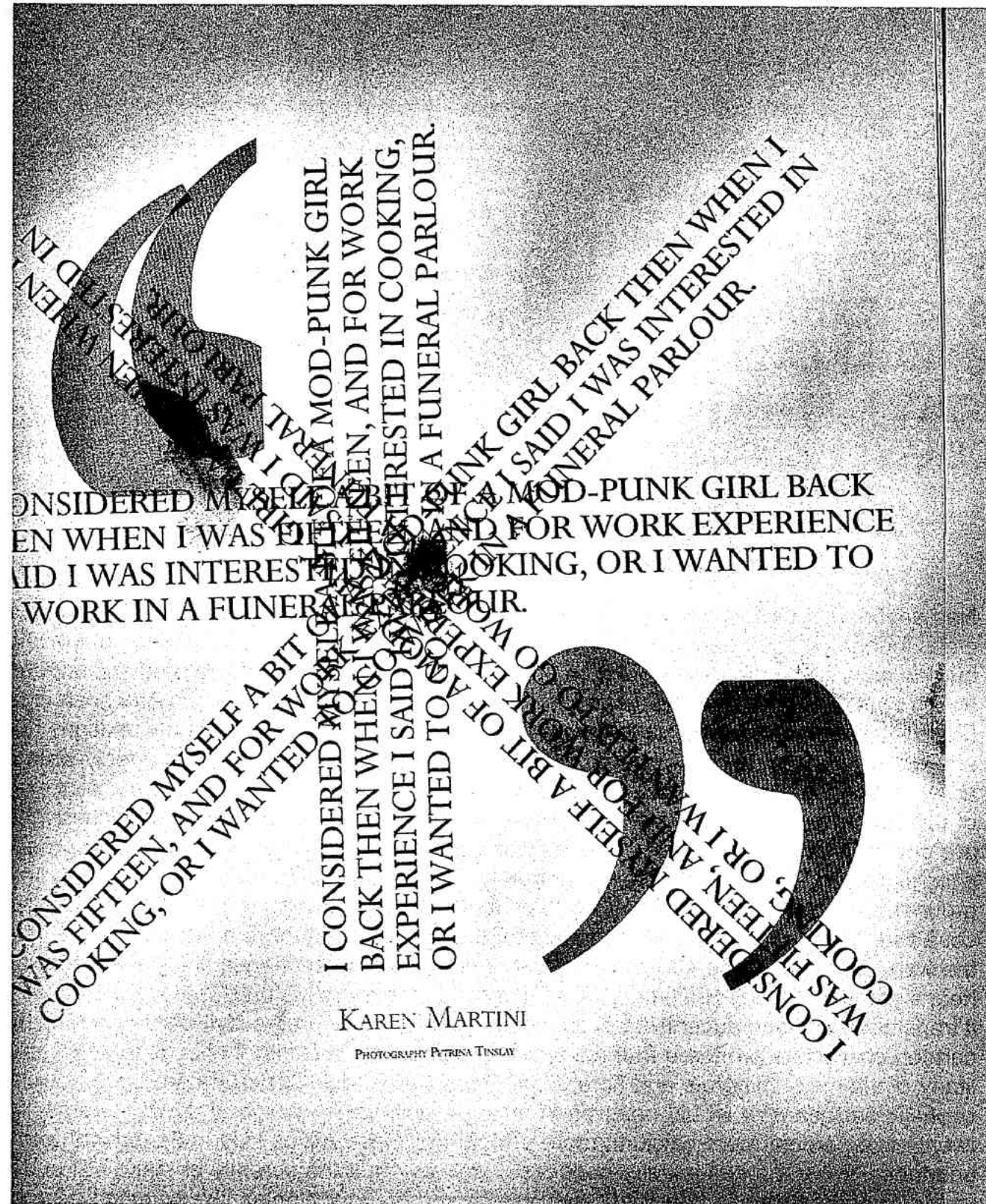
# Ad Deconstruction

By Rachael Kendrick



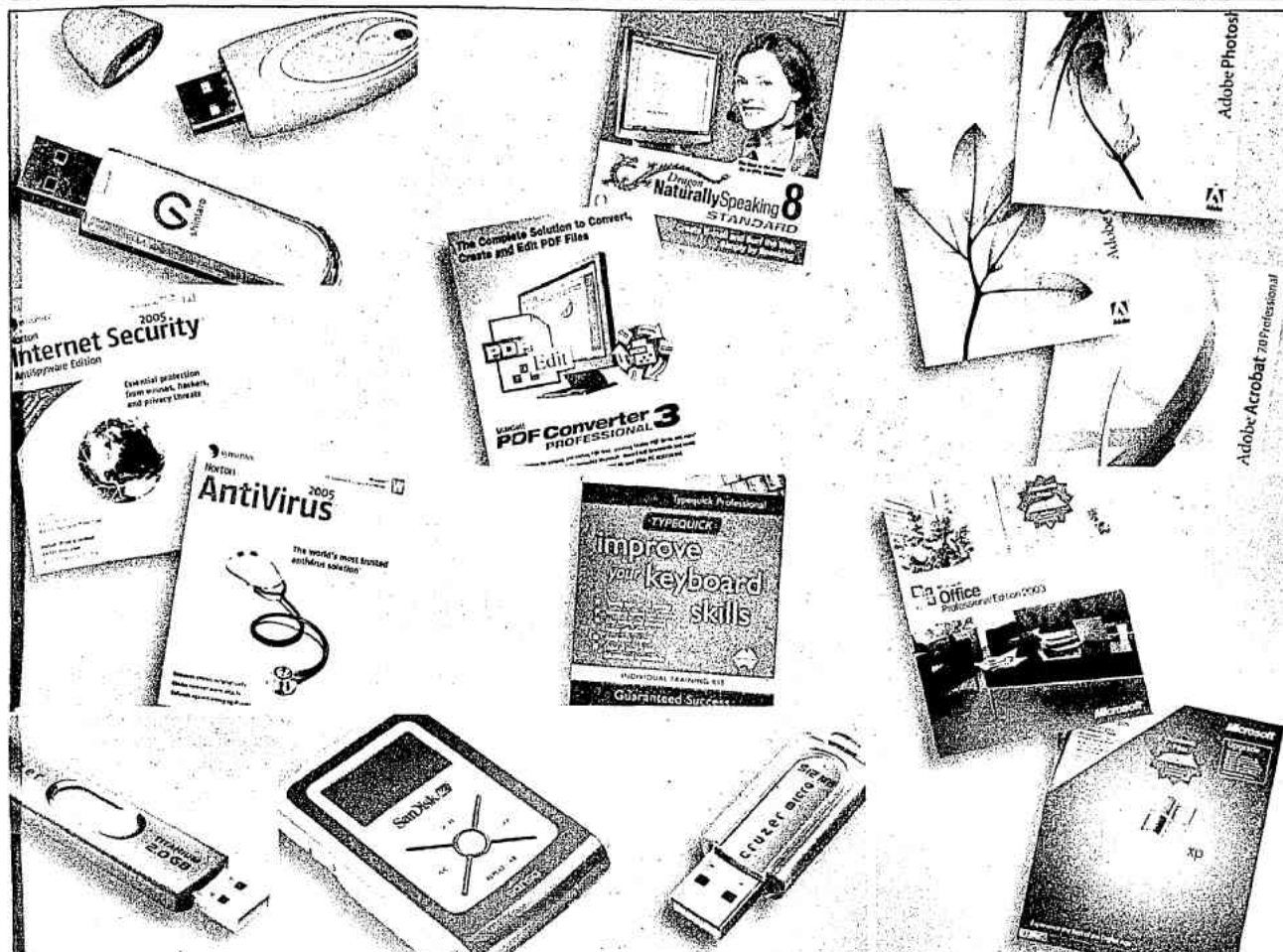
Has anyone noticed how particular kinds of language – the right-on slogans of feminists, the pleas for choice and freedom from reproductive rights activists, admonitions to put the cheese-burger down from nutritionists, and so on – is steadily and irrevocably claimed and undermined by the type of baby-eating deathmongers they oppose? Virginia Slims (an American cigarette brand) tells women they've come a long way, baby, Draconian new industrial relations reforms are justified by saying they provide 'flexibility' and 'choice', and Maccas suddenly sells a few apples and salads and is all health conscious. Food advertising for children is a potent example of this. In case you've had your head buried beneath some kid's weighty haunches, children are getting fatter. As I'm sure you'd be aware, there are many ramifications of our broadened child populace. It provides ample opportunity for the less civic minded of us to go into playgrounds with twisted towels shouting 'hey, that kid has bosoms!' It gives the shrill Adbusters set a chance to admonish food producers for their wicked, seductive advertising ways. It keeps the wan, dyspeptic Rosemary Stanton from retiring to a sarcophagus filled with wheat bran (I hear if you say 'Bloody Rosemary' three times she appears and force feeds you broccoli). And it transforms the food advertising of our youth, that colour saturated idyll where grinning, toothy cartoon characters proffered fruit roll ups and gambolled in fields of chocolate, to an endless litany of vitamins, minerals and fibre. Poor Dairybites Fridge Sticks. Where once your hydrocephalic cartoon cow would have been enough, now you're weighed down – literally – with twenty-five percent more calcium, more protein (for those Atkins kids in the crowd) and dairy goodness. What the hell is dairy goodness, anyway? Is it the serenity to stand still and chew your cud patiently while pneumatic suckers chomp on your nipples like so much overcooked calamari? Poor cartoon cow. As if to drive home her bondage by nutritional concerns, the big blue box of cheese sticks is literally strapped to her back. She grins at it, she grins at us, but her sidelong glance tells us all we need to know. You pump me full of hormones, she says. You torment my pendulous cow boobs. And now you expect me to grin like some minstrel in a D.W Griffiths film while you strap the flabby, processed, plasticky fruit of my misery to my bent and broken back? Listen, Dairybites. I know what you're trying to sell and I'm not buying. Everyone had those sausagey, rubbery, disturbingly non-food like cheese sticks as a kid, unless you had one of those I-don't-believe-in-processed-foods, fruit-is-nature's-candy mothers, in which case you probably had tofu and macrobiotic sprout gruel or something like that. They were great for kids, who like their food to resemble a moist bicycle tyre inner tube, but don't pretend they're healthy. Sure, they might be packed with 'cowcium' (hee - cowcium), but they're also packed with a lot of sodium and monosorbate and DDT et cetera. Unburden the cartoon cow, Dairy-bites, and let it romp free in synthetic, preservative laden, artificially coloured fields.

# Mag Page



Appears in *Dumbo Feather, Pass It On:*  
Issue Four, Autumn, 2005

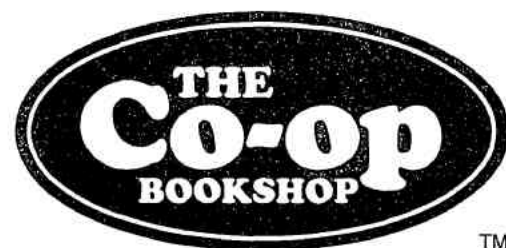




# 10% OFF

Adobe, Microsoft, ScanSoft, Symantec, SanDisk, Shintaro & Typequick products for Co-op Members\*

**NEW SOFTWARE CATALOGUE OUT NOW!**



University Co-operative Bookshop Limited

The Co-op Bookshop, Australian National University  
 Building 17 Union Court, Canberra ACT 0200, Postal: LPO Box 8219, Canberra ACT 2601  
 Phone: (02) 6249 6244, Fax: (02) 6248 8949, Email: [anu@coop-bookshop.com.au](mailto:anu@coop-bookshop.com.au)  
 Open 9am to 5pm, seven days a week

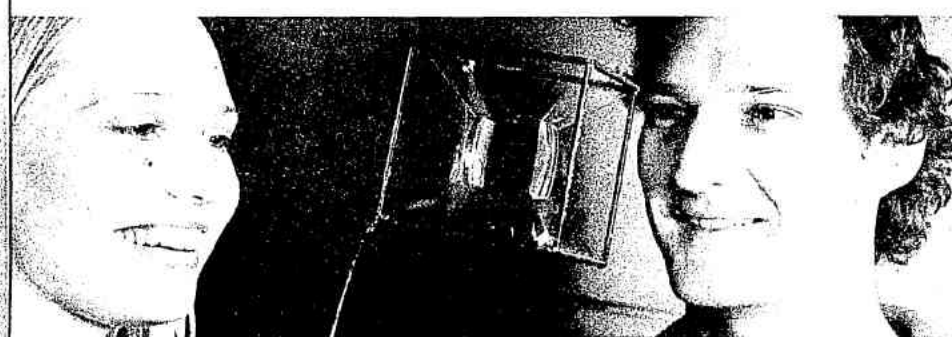
[www.coop-bookshop.com.au](http://www.coop-bookshop.com.au)



\*This offer is valid from 1 July to 31 August 2005 and applies to boxed products only. It does not include volume or academic select licenses.



[www.anu.edu.au](http://www.anu.edu.au)  
 CRICOS# 00120C



## SCHOLARSHIPS: GRADUATE DIPLOMA IN SCIENCE COMMUNICATION

### Love Science? Looking to Communication?

- Are you a recent science or tech graduate?
- Are you a people person?
- Earn a Diploma from Australia's top ranking university,\* ANU
- Scholarship package exceeds \$21,000
- Travel Australia with the Shell Questacon Science Circus
- Broaden your career options in Science

Applications due: Wednesday 31 August 2005

A joint initiative of the ANU (National Centre for the Public Awareness of Science), Shell in Australia and the Australian Government (Questacon-the National Science and Technology Centre).



\*Rated as the top university in Australia and 16th in the world by The Times Higher Education Supplement (UK), November 2004. MAC280405W0

Enquiries and info packs  
 T: 02 6125 0498 E: [cpas@anu.edu.au](mailto:cpas@anu.edu.au) W: [www.cpas.anu.edu.au](http://www.cpas.anu.edu.au)

Will Shakespeare's

URSULA HALL THEATRE GROUP PRESENTS:

# A MIDSUMMER NIGHT'S DREAM

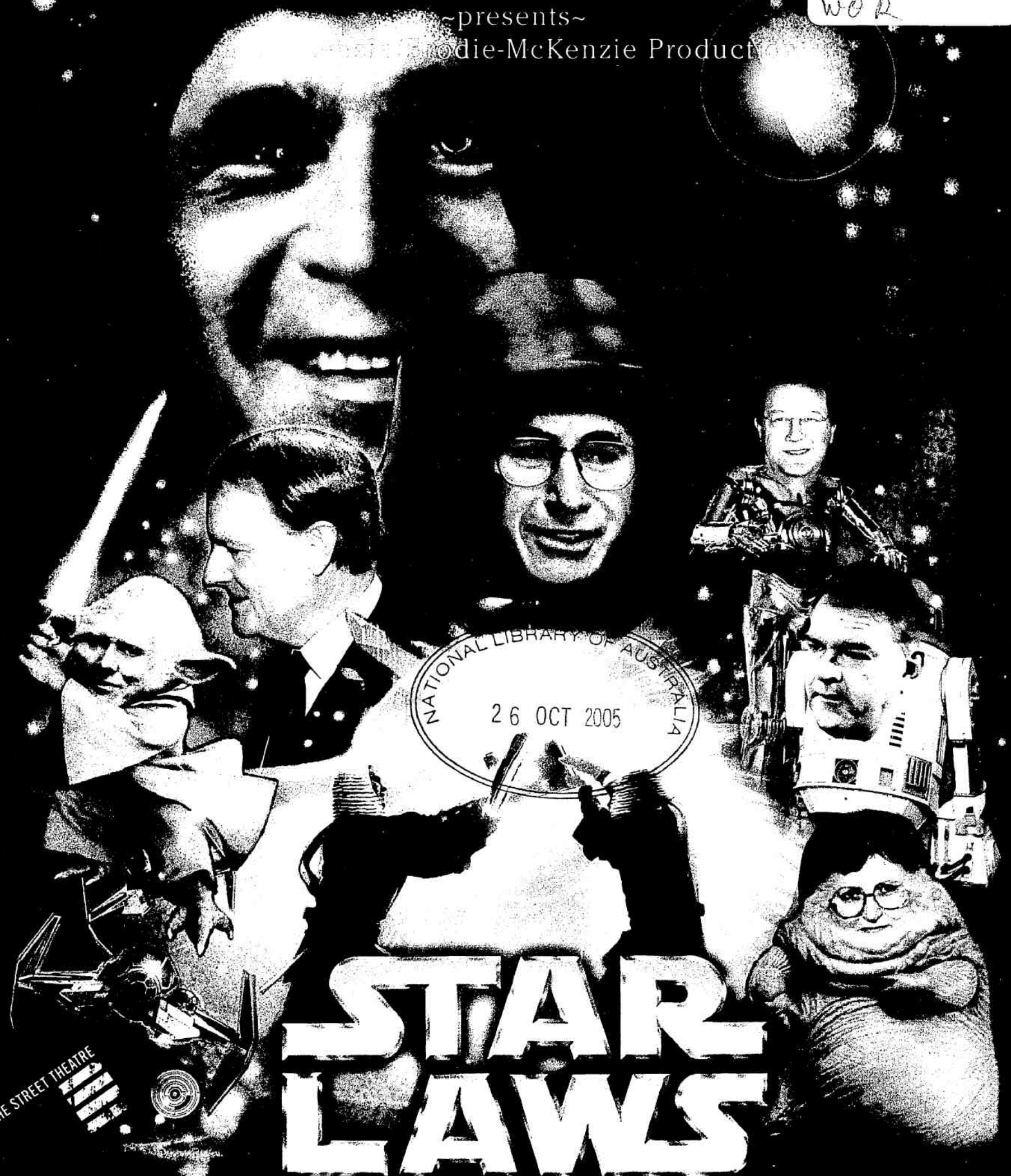
August 12th & 13th  
 Tickets: \$10 @ door  
 Bookings Ph: 61256200  
 or 0428 374595  
 Tim Murray Theatre,  
 Canberra Grammar School  
 Doors Open at 7pm



# ANU LAW REVIEW

Ref  
378.947  
WOR

~presents~  
Rodie-McKenzie Product



NATIONAL LIBRARY OF AUSTRALIA  
26 OCT 2005

## STAR LAWS

THE STREET THEATRE  
25th-27th August 2005 at 8pm  
TICKETS \$13: STUDENTS \$10 STREET THEATRE TICKETING  
(02) 6247 1223

THE STREET THEATRE